

66th Season

BACH

Carmel Bach Festival Returns to Sunset

SPECIAL SECTION INSIDE

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THE KEY TO BEAUTIFUL MUSIC



With just hours to spare, Roebelen Construction superintendent Jim Petersen handed Sunset Center master keys to city administrator Rich Guillen Wednesday. Inside the hall, maestro Bruno Weil coached his players, including flautist Robin Peery, organist Andrew Arthur, cellist Doug McNames and lute player Richard Kolb on the fine points of performing to the flawless acoustics of the renovated theater.

PHOTOS/PAUL MILLER

'For God's sake, get yourself a new theater'

By PAUL MILLER
and MARGOT PETIT NICHOLS

CHRISTOPHER PLUMMER'S mandate has finally been fulfilled.

In October 1993, the star of "The Sound of Music" and innumerable Broadway and West End productions appeared on the stage of the old Sunset Center in his one-man show, "A Word or Two Before You Go." The performance, which included excerpts from works of literature that had influenced

Plummer's life, drew rave reviews — from those in the audience who could hear it. Others, who couldn't make out what the actor was saying, walked out, their night ruined by the dreadful acoustics of the former school auditorium.

Plummer used a black Magic Marker to register his displeasure, leaving a hurriedly scribbled note on the Sunset Center lectern: "Thanks for building this magnificent podi-

See **MEMORIES** page 17A

The little town that could

■ Sunset renovation biggest project in village history

By TAMARA GRIPPI

HOW DID a tiny seaside town manage to raise more than \$21 million to transform its beloved, yet forlorn, theater into a state-of-the-art auditorium worthy of any big city?

After devoting more than 11 years to the project, the small group of Carmelites behind the Sunset Center renovation believe it was nothing less than destiny.

Nancy Doolittle, president of Sunset Center for the Arts — which raised \$13.4 million — said the renovation fulfilled a decades-old dream in Carmel.

"This had been talked about in the 1970s and 1980s," she said. "There was a pent up passion and commitment for doing this. The needs were so compelling that to me, the outcome was assured."

However, the quest was not an easy one. Along the way, the arts group and the city — the two partners spearheading the renovation — found themselves changing

See **HOW** back page

Artists agree: New theater big success

■ Bach Festival opens Saturday night

By DAVID MILLER

WITH A full week of rehearsals in the new Sunset Center under their belts, musicians with the Carmel Bach Festival agreed this week that the renovation of the old theater is a resounding success.

While last-minute preparations for the opening night performance of Bach's "Magnificat" were still under way, members of the chorus and orchestra praised the new looks at Sunset Center, and the new acoustics.

Violinist Ann Kaefer Duggan said the players can hear each other from one side of the stage to the other infinitely better than they could in the old Sunset theater. "We have even been warned that whispering can be heard anywhere!" she said.

Chorale tenor Stephen Ng confirmed, "We can hear so much better across the choir."

Bassoonist Jesse Read said, "Hey, just look around. We're all smiles." He went on to mention a specific problem with the old auditorium, which was demolished two years ago: "I have been coming here for 24 years, and it used to be so hard for me to hear myself playing that the first thing I did every year was to suffer for a week making a new, more powerful reed — just for Carmel. That is no longer the case."

The fact that players used to have to struggle to be heard means the new, more vibrant acoustics will take some getting used to.

Some players said it is easier now for the orchestra to drown out the soloists than it was before, and that it will take a few rehearsals for everyone to take the measure

See **MUSICIANS** page 19A

LYME DISEASE A RISK IN MONTEREY COUNTY

By MARY BROWNFIELD

A TICK which bit a Monterey woman June 15 was carrying Lyme disease, according to a scientist who tested it, prompting him to warn Peninsula residents about the

potentially devastating illness many mistakenly believe doesn't even exist here.

Nick Harris, Ph.D., a part-time Pasadera resident who runs a Palo Alto laboratory specializing in the study of tick-borne illnesses, used DNA testing to study 21 hard-

bodied black-legged ticks collected from Highway 68 and other parts of the Peninsula. Only one — the one that bit the woman — tested positive, and she has not developed symptoms, but Harris is certain the results were reliable.

"DNA testing is a very accurate way to look at ticks," he said.

First discovered in Lyme, Conn., in 1975, Lyme disease sometimes starts with a rash and flu-like symptoms, but can include muscle and joint pain, fatigue, irregular heartbeat, neurological damage such as palsy, and even psychiatric problems. About 20 percent of patients show no symptoms.

But the number of people carrying the disease — caused by bacteria spread through a tick bite — is unknown, according to Harris and Monterey County Health Department physician Linda Velasquez.

While doctors are required by law to report incidents of contagious illnesses such as Lyme disease, hectic schedules and the hassle of paperwork interfere. Only 20 percent of those cases end up being reported, according to Velasquez.

Harris also blames underreporting on the Centers for Disease Control's criteria for diagnosing the illness, including the rash, which 40 percent of sufferers do not experience.

"We see a lot of patients out there with Lyme disease, but it gets misdiagnosed as chronic fatigue syndrome, multiple sclerosis or fibromyalgia," a musculoskeletal pain and fatigue disorder.

Harris' own son, now 33, contracted Lyme disease in his early 20s, and it went misdiagnosed for five years.

"Lyme disease is not easily cured and there are patients who have had it [unknowingly] for years," Harris said.

The sole reported case so far in Monterey County this year occurred in June, though where the patient contracted the illness is unknown.

Three cases were reported in 2002, among them Jacks Peak residents Rich and Ann Patterson. They learned early last July they had Lyme disease after Ann began experiencing stiffness and swelling in her joints.

"She walked like she was 90 years old," Rich Patterson said. "She obviously had something wrong with her."

A Pebble Beach Health & Wellness Center doctor prescribed steroids to relieve

'We see a lot of patients out there with Lyme disease, but it gets misdiagnosed as chronic fatigue syndrome, multiple sclerosis or fibromyalgia,' a musculoskeletal pain and fatigue disorder.

— Nick Harris, Ph.D.

her symptoms. That worked, but when Patterson spoke with health center physician Eugene Benjamin and described his wife's pain and his own mild flu-like symptoms, the doctor suggested they undergo blood tests. Both came back positive for Lyme.

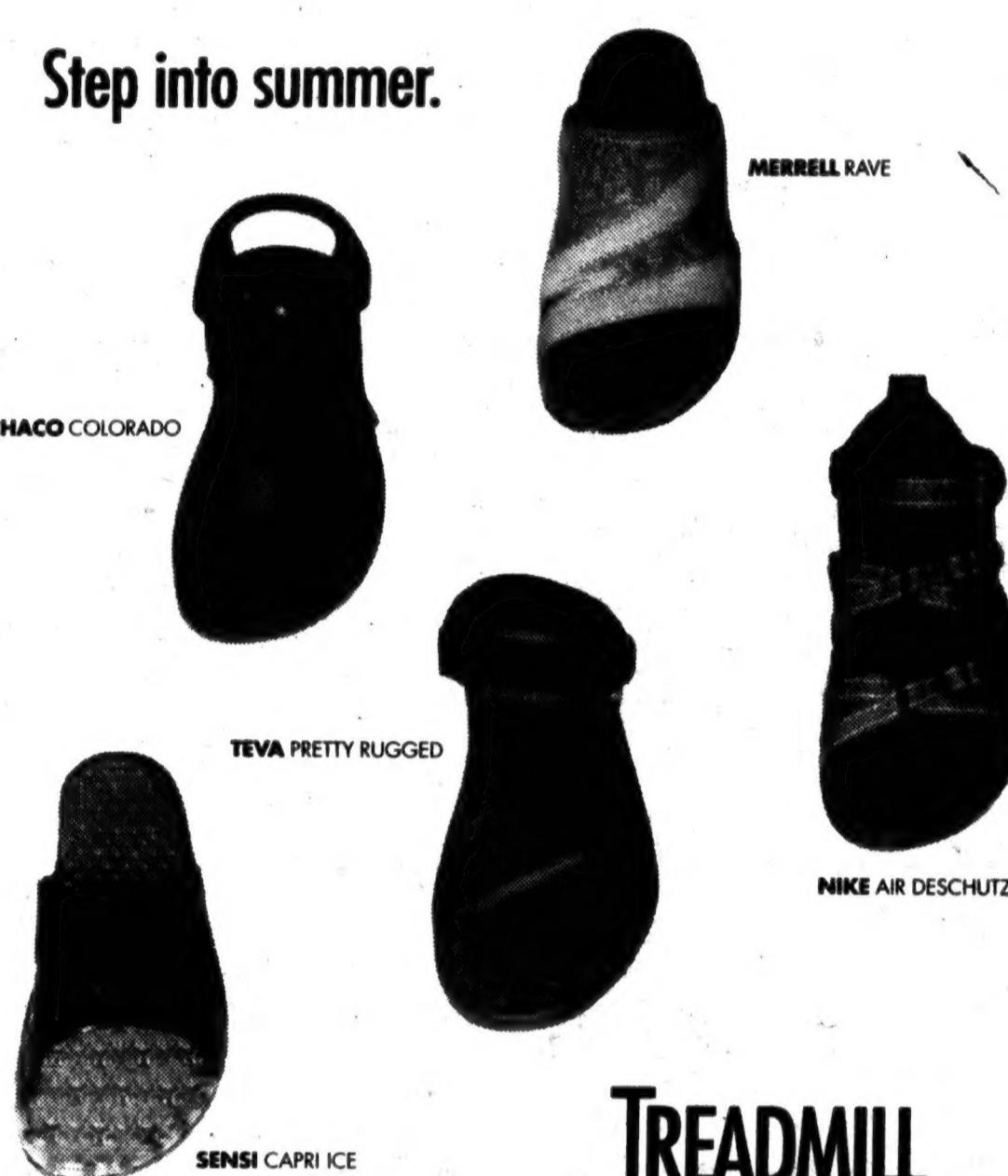
"If she hadn't had any symptoms, I probably would have ignored mine," Patterson said. "Because if hers were a nine on a scale of one to 10, mine were a two."

Benjamin prescribed antibiotics for 30 days, which seemed to quell the disease. The Pattersons plan to get tested again soon just to be sure they no longer carry the bacteria.

"It's a very unusual thing and to me, the

See LYME DISEASE page 19A

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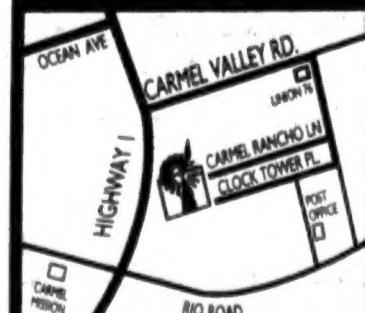
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Sanctuary report: Ban 'harmful discharges' from cruise ships

■ IS TREATED SEWAGE HARMFUL TO THE SEA?

By TAMARA GRIPPI

A NEW report released by the Monterey Bay National Marine Sanctuary calls for a prohibition of "harmful discharges" from cruise ships in sanctuary waters, though staffers said more research is needed to determine what "harmful" means.

The cruise ship discharge action plan — part of the sanctuary's voluminous 10-year overhaul of its management plan — will be reviewed by the sanctuary advisory council July 30 to Aug. 1 in Santa Cruz.

"A lot of this is preliminary," said Rachel Saunders, spokeswoman for the sanctuary. "We want to define the level of treatment and monitoring necessary."

Saunders noted that cruise ships are not subject to the same regulations and monitoring requirements governing cities' wastewater treatment plants. In response to community concerns, the sanctuary is pursuing a strategy to regulate cruise ship discharges.

Staffers plan to consult with the EPA and other states, including Alaska and Florida, which have standards and systems to test treated wastewater released by cruise ships.

Under the federal Clean Water Act, raw sewage can be legally discharged beyond three nautical miles. While sanctuary regulations prohibit the dumping of untreated waste within sanctuary waters (which are an average of 30 miles wide), the report notes "this prohibition may not be widely known and enforcement may be difficult."

When cruise ships began visiting Monterey Bay in 2002, the city of Monterey made agreements with the cruise lines not to release any kind of waste, treated or otherwise, within the sanctuary. Cruise ships just passing were not included.

However, Crystal Cruises violated that agreement in October when its Crystal Harmony released 34,300 gallons of treated wastewater 14 miles off the Big Sur coast.

According to cruise officials, the waste from the ship had been treated to a level called "secondary" — the same process

employed by the Carmel Area Wastewater District and the Monterey Regional Water Pollution Control Agency, which handle almost all the sewage from the Monterey Peninsula.

However, Saunders claimed the marine sanitary devices aboard most cruise ships cannot provide the same standard as municipal treatment plants. "The sewage from cruise ships is much more concentrated because it's diluted with a lot less water than land-based facilities," she said. "The dilution is a big factor."

Currently there is no requirement for marine sanitary devices to be tested. In contrast, municipal treatment plants must obtain permits to discharge treated waste and testing is required near their outfall sites.

Saunders acknowledged there are a few cruise lines with advanced treatment of wastewater superior to the technology used by local cities. Future regulations would likely reward the environmentally friendly cruise lines, she said.

The first step for the sanctuary is to decide what level of treatment and monitoring is necessary for cruise ships. "We want to encourage the industry to upgrade," Saunders said.

In addition to wastewater from toilets and kitchens, the sanctuary wants to regulate discharge of ballast water, bilge water and gray water (from sinks, showers, and laundry).

It is not yet clear whether the sanctuary itself will handle enforcement, or if a state or federal agency would take charge.

Saunders said the proposed ban on ship discharges is just one of several strategies

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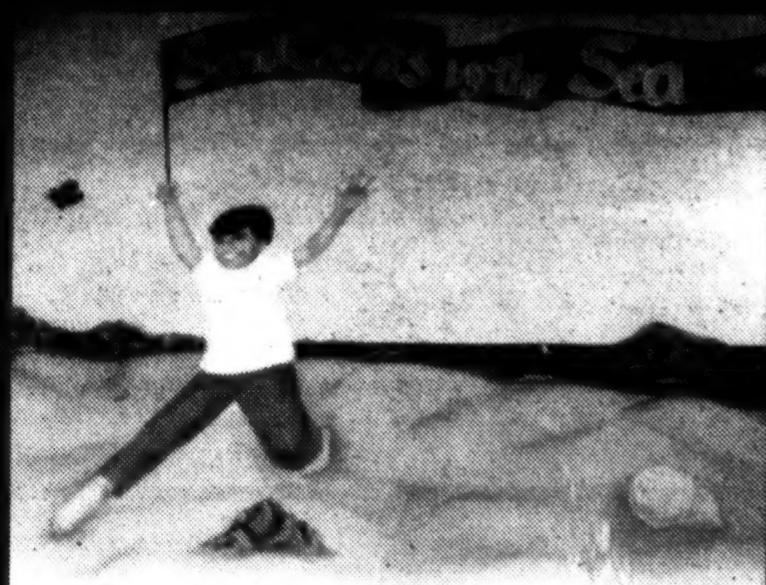
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Police & Sheriff's Log

Editor's note: The Monterey County Sheriff's Department no longer supplies deputies' logs. It also says it cannot respond to requests from The Pine Cone for more information about reported burglaries, grand theft and other potentially serious crimes. The City of Carmel-by-the-Sea has its own police force and continues to allow our reporters to review patrol logs. But in surrounding neighborhoods, we are able to supply only very brief summaries of law enforcement calls.

Rest needed during walk from Alaska

HERE'S A look at some of the significant calls logged by the Carmel-by-the-Sea Police Department and the Monterey County Sheriff's Office last week.

SUNDAY, JULY 6

Carmel Valley: Peace disturbance at a Valley Greens Drive address.

Pebble Beach: Trespassing with an RV at Sunridge Road and 17 Mile Drive.

Carmel area: Malicious mischief to a mailbox at a Lasuen Drive residence.

Pebble Beach: Malicious mischief to a vehicle parked at a Sombrero Road residence.

Carmel Valley: Peace disturbance concerning a civil matter at a Salsipuedes Road resi-

dence.

Carmel Valley: Harassing calls received at a Lilac Lane residence.

Big Sur: Checked the welfare of an adult near the 49-mile marker of Highway 1.

MONDAY, JULY 7

Carmel-by-the-Sea: Female at San Carlos and Seventh reported being unable to locate her parked vehicle. Vehicle description obtained. Parking units located her vehicle at Mission and Seventh. She was provided a courtesy transport to her vehicle.

Carmel area: Traffic stop at Highway 1

See POLICE LOG page 13B

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Firefighters burn up the road and the soccer field at state Olympics

■ Cyclist heads to world games in Spain next week

By MARY BROWNFIELD

FIREFIGHTER AND cyclist Jake Hess won more gold during his second appearance at the state firefighter Olympics. He leaves for the World Police and Firefighter Games in Barcelona next week.

Hess, a CDF firefighter dispatched from the Rio Road and Carmel Highlands stations, won three gold medals in last year's games and took two more at the June 22-27 competition hosted by the Ventura County Professional Firefighters Association.

The sole CDF competitor in 2002, Hess was joined this time by Ramon Rodriguez from Pebble Beach Fire and Carmel Hill Station's Mike Shores.

"CDF is the largest fire department in the state, and it's kind of a shame we didn't have more representation there," said Hess, who is determined to build his department's participation in the games.

But the small group from Carmel among the thousands of competitors made its presence known in Ventura County. Rodriguez took a gold in soccer, and Shores was a favorite among the short-board surfers who barely missed the finals in tough conditions.

Rodriguez, who at age 41 was "the oldest guy out there," joined a Santa Ana team that was half the size of the other finalist, L.A. County. Nevertheless, Rodriguez ran nearly non-stop during the six-game series and his team prevailed with a score of 2-0 to win the gold.

Hess took home his gold in the

bicycle trials, racing against the clock on a flat 10-mile course with a time of 21 minutes and 18 seconds, and in a 55-mile road race against 65 other competitors on a hot, hilly course near Lake Casitas.

That surprised Hess. A half-dozen Los Angeles firefighters "were built like greyhounds and were pushing the pace so hard on the mountains that they had me on the ropes for a while," he said. But about six miles from the finish, he broke away from

See CYCLIST page 9A



PHOTO/COURTESY JAKE HESS

Firefighter Jake Hess and his wife, Jessica, celebrated his gold medal in the state firefighter Olympics. Since she is pregnant, she won't be able to accompany him next week to his next race in Spain.

Rape suspect sought

PINE CONE STAFF REPORT

SHERIFF'S DEPUTIES are searching for the man called Mickey who allegedly raped a passed-out 18-year-old woman behind a Big Sur library last Saturday evening.

According to the report filed by Deputy Brian Irons, the unidentified female said she was raped by a white male in his 20s between 6:35 and 7:10 p.m. July 12 while she was unconscious from alcohol and marijuana intoxication. The attack reportedly occurred behind the Henry Miller Memorial Library.

The victim described the man she knew only as Mickey as being 5 foot 5 inches to 5 foot 10 inches tall and weighing between 130 and 140 pounds. She told deputies his long

goatee, worn without a mustache, makes his face appear elongated, and he wears his long brown hair in a ponytail.

He reportedly favors baggy, hippie-style clothing with his socks pulled up to his knees, owns a thin brown Presa Canario fighting dog and often hitchhikes.

According to Irons' report, the man is known to frequent the Starbucks and transit center in downtown Monterey and may also have friends at CSUMB, Seaside and San Luis Obispo.

Irons reported witnesses were able to help identify the suspect, and said the victim would be presented with a photo lineup.

Anyone with more information should call 647-7702.

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Carmel Valley

Elections, fish, hospital slated for discussion by water district board

By MARY BROWNFIELD

WATER USE at Community Hospital, the November election and Carmel River fish rescues are on the agenda of the Monterey Peninsula Water Management District board of directors Monday night.

Before the hospital can begin construction on two new wings next month — for an expanded emergency department, clinical decision unit, ICU/coronary card unit, surgical department with eight operating suites and dozens of new patient rooms — it must get water permits from the district.

Water demand manager Stephanie Pintar will ask the board to set the hospital's water

use limit at 119.28 acre-feet a year. She estimated that would serve the existing buildings as well as the two new pavilions, and said hospital officials found the figure acceptable.

"They would have to annually report to the district and provide us with water records, and if at any point they were to exceed the limit, they would have to immediately implement measures to reduce water use," Pintar said. If they failed, the district could either allocate more water to the hospital or require more retrofits.

CHOMP spokeswoman Mary Barker said the hospital is largely satisfied with the proposed findings and conditions, except the

specifics of the requirement for future retrofits which they hope to work out before Monday's meeting.

More fish for Sleepy Hollow?

Directors are also scheduled to consider allowing the Carmel River Steelhead Association to bring rescued fish to the district's Sleepy Hollow fish-rearing facility.

"It's taken three years," said the association's Roy Thomas in frustration. The CRSA first asked in March 2000 if the district would accept and rear the juvenile steelhead rescued from drying river tributaries.

Even though the CRSA has been highly critical of the district's fish-rearing operation, Thomas said adding more baby steelhead to it is better than moving them to deeper parts of the river, where they can starve because of crowding.

According to the proposed agreement, CRSA volunteers can deliver rescued fish to Sleepy Hollow so long as the California Department of Fish and Game and National Oceanic Atmospheric Association Fisheries (formerly known as the National Marine Fisheries Service) approve.

The district's fish-rearing tanks can accommodate up to 64,000 young steelhead, and district biologists will determine whether those rescued by CRSA are accept-

able. The all-volunteer steelhead association must provide \$1 million in general liability insurance to cover accidents on the property.

Highly skeptical of the district's ability to run the Sleepy Hollow hatchery, which has been plagued by disease, fish-eating birds, failing pumps and other woes, Thomas said, "A number of us would like to take

over that thing and make it work, but it is a government agency and it's their property, and I don't think that's going to happen."

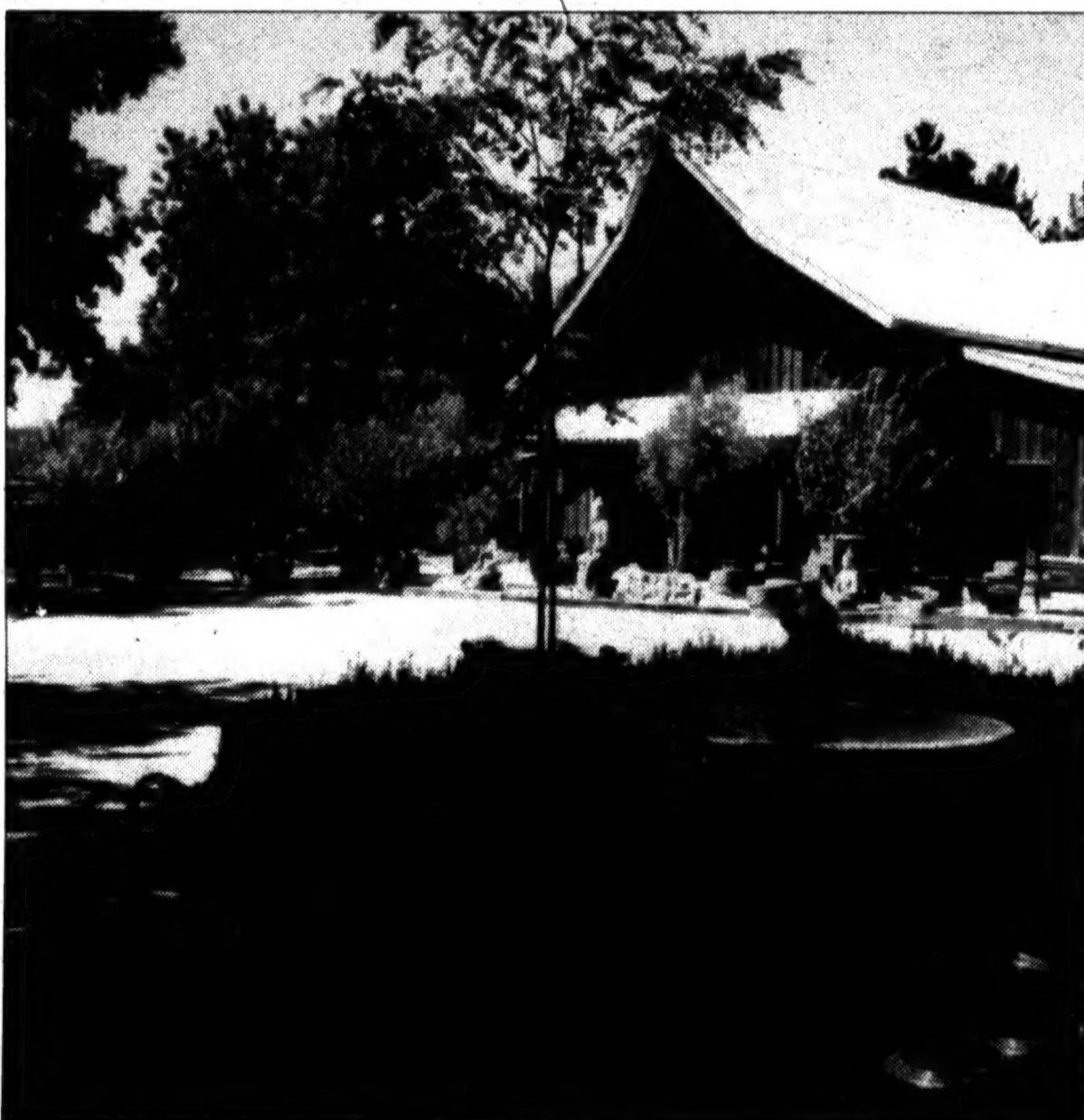
Along with fish and the hospital, the board is also scheduled to discuss possible measures for the November ballot. That election will also include races for director seats currently held by Molly Erickson, Kris Lindstrom and Zan Henson.

The July 21 meeting will begin at 7 p.m. at Seaside City Hall, 440 Harcourt Ave.

'A number of us would like to take over that thing and make it work.'

— Roy Thomas

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Roncarati leaves a stronger Carmel Chamber behind

By TAMARA GRIPPI

WHEN BRENDA Roncarati took the helm of the Carmel Business Association in January 2001, little did she know she'd be facing the worst economy in years and two divisive controversies downtown: proposals for paid parking and a business improvement district.

Despite those challenges, both this year and last year's presidents of the organization — now called the Carmel Chamber of Commerce — credit Roncarati with boosting membership and launching numerous innovations to attract visitors to town.

After serving two-and-a-half years as executive director, Roncarati announced this week she is leaving the Carmel Chamber to become executive director of the Monterey Peninsula Chamber of Commerce.

"She was the best thing that happened to the chamber at the time," said former CBA president Demi Briscoe. "She revolutionized the place."

During Roncarati's tenure with the Carmel Chamber, the group expanded its website, stepped up recruitment efforts, hired a new marketing firm to promote Carmel and incorporated a software program to track inquiries and referrals on Carmel businesses.

"Even though the organization had a great set up, Brenda took it to the next level, in my opinion," said current chamber president Larry Hoover, who also served in that role in 2001.

One of Roncarati's strengths has been her willingness to try out different ideas. When the cruise ships began scheduling stops in Monterey Bay in 2002, the chamber was ready with shuttles to bring passengers into Carmel even for a few hours.

After a few experiments with the "shopping shuttles," including some disappointments when cruise lines unexpectedly canceled stops, the group decided that the venture wasn't cost effective.

More successful was Roncarati's strategy to convince the cruise lines to offer promotional materials — specifically the chamber's annual "Guide to Carmel" — on board ship.

"We were able to have a presence with the



PHOTO/TAMARA GRIPPI

Brenda Roncarati

cruise ship visitor," she said. "I think it will pay off in the long run."

Roncarati has been quite resourceful in finding other ways to distribute the Guide to Carmel. By attending statewide trade shows, including the Northern California Concierge Conference in San Francisco in February, Roncarati was able to reach large numbers of potential tourists.

Three weeks after the show, the chamber received requests for 100 cases of the Guide to Carmel. (Each case contains 84 guides.)

"We created a relationship with those hotels so we can help them get people to visit the next great location," Roncarati said.

During Roncarati's tenure as executive director the chamber's membership grew by 18 percent. She credited the chamber members with volunteering their time to roll out new programs.

"We had an incredibly committed board of directors each year and we have a strong staff," she said. "It's hard when you're a volunteer based organization and even harder when the economy is bad. We're lucky to have people stay committed."

Another milestone was the chamber's decision last year to put its tourism promotion program out to bid on the open market. After eight years of relying on a Beverly Hills public relations firm, the chamber selected Graham and Associates of San Francisco — one of nine firms that submitted proposals for the job.

In contrast to the campaigns used in the past, the new marketing strategy is limited to Carmel-by-the-Sea businesses, emphasizes the chamber's website and makes use of radio advertising. It also incorporates the public relations and print advertising used in former marketing efforts.

Roncarati said the campaign has resulted in a lot of media coverage, including an upcoming feature in USA Today, a segment on "Food Finds," on the Food Network, as well as a piece that may air on the Travel Channel.

Also during Roncarati's tenure, the chamber has made inroads bringing back the AT&T Pebble Beach National Pro-Am tourists who disappeared after the tournament moved its parking to Fort Ord.

The chamber's AT&T shuttle system transporting golf fans from Carmel to Pebble Beach has steadily grown — ticket sales increased from 260 in 2001 to 1,700 this year.

The chamber's website — launched the year before Roncarati arrived and greatly expanded during her tenure — has evolved from a marketing supplement to probably the most popular method visitors use to research Carmel.

The number of average hits per month on the site has increased dramatically: from 878 in 2000 to 10,677 this year.

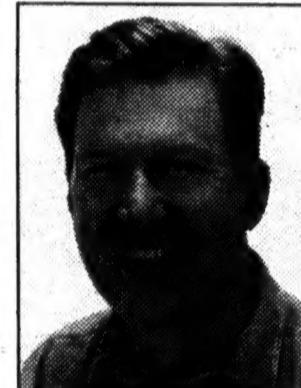
See **RONCARATI** next page

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SENIOR LIVING

Yellow Brick Road donations rise to \$2 million

By MARY BROWNFIELD

FOR MORE than a dozen years, shoppers have counted on the little second-hand store near The Barnyard for everything from tiny floral teacups to evening dresses. All that shopping has finally allowed Yellow Brick Road to hit the \$2 million mark last week — not of money earned, but of money given away to Monterey County charities.

"It is such a wonderful circle, because people bring in donations, drop them off, come into the store and buy, and then the money they have spent goes back into the commu-

nity," said YBR board member Sandy Rensvold.

She also attributed Yellow Brick Road's success to its promise that money spent in the shop will end up in the hands of those locally who need it most, rather than in the coffers of large out-of-town charities — a pledge which keeps dedicated donors coming back.

The charity hit the \$2 million mark July 8, just four years after it gave away its one millionth dollar. Shirin Snyder, wife of former Carmel Presbyterian Church pastor John Snyder, started Yellow Brick Road in 1989 with the belief that the church should be in touch with its community.

The little store opened with seed money from the church and help from a man who auctioned off one of his horses. It has since grown to occupy a larger store in the same building; the original shop is now used for receiving and sorting donated goods.



It took the Yellow Brick Road nearly a decade to give away its first million dollars, but only four years to give away its second.

People might laugh at the thought that the President of the United States would attend a party held by a small local nonprofit, but Rensvold said, "If we don't send him an invitation, he can't even tell us, 'No.'"

"It's also a very fun place to work," Rensvold said. "We work hard at making sure our volunteers are happy, successful and participate in how the store is run."

The charity plans to honor its 120 dedicated workers — many of whom work a couple of three-hour shifts each month while holding down full-time jobs — with a luncheon at the Inn at Spanish Bay in October.

"Our volunteers are the heartbeat, so the theme is going to be built around hearts: 'Two million and the beat goes on,'" she said.

The group also plans to invite President George Bush and First Lady Laura Bush because of their support of faith-based charities.

People might laugh at the thought that the President of the United States would attend a party held by a small local nonprofit, but Rensvold said, "If we don't send him an invitation, he can't even tell us, 'No.'"

RONCARATI

From page 7A

Another challenge facing the chamber during the last two years was the proposal for a business improvement district — viewed by some as competition for the chamber — which put Roncarati and her board in an awkward position.

"The BID was fairly divisive in the community," she said. "Trying to walk a fine line to represent all our membership was touchy."

Roncarati, who came to the chamber after a 15-year career handling personnel for the City of Monterey, said the decision to leave Carmel was difficult.

"This is the first time in my professional life I've left a job before I'm ready," she said. "But this was a great opportunity, and I wanted to take advantage of it."

The chamber has started a search for her replacement and hopes to announce its new executive director by the end of next month, according to Hoover.

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SENIOR LIVING

Recall effort could derail mail-only election

By MARY BROWNFIELD

DOZENS OF candidates running in the November election registered with Monterey County this week, but no one knows yet whether votes for them will come at the polls or in the mail.

Using a special privilege no other county in the state enjoys, Monterey can conduct elections entirely with mail-in ballots, according to county registrar Tony Anchundo. He had planned to recommend the board of supervisors approve an all-mail Nov. 4 election to save money and increase participation.

But now the recall campaign against Governor Gray Davis threatens those plans. Although special legislation passed in 2001 allows the county to vote by mail in local elections, it requires traditional polling when the race includes candidates for vacant state offices. The question for Anchundo now: Is there a vacant office?

"The recall is not what I would call a vacancy," Anchundo

'When you see dismal returns for the amount of money and work put into an election, it is quite disheartening.'

— Tony Anchundo

said. But he added it will be up to the board of supervisors to make the final decision "if we can still go forward with an all-mail election or if we have to do it the traditional way."

More bang for the buck

Low voter turnout has been a factor in past water board elections, according to candidate Marc Béique, who does not want future water district elections held during off years.

In 1999, directors Molly Erickson and Kris Lindstrom were elected with just 1,388 votes and 2,850 votes, respectively, beating their opponents by 201 votes and 171 votes. In 2001, Judi Lehman won by 262 votes with a total of 1,261. Both elections had very low turnouts.

The idea of voting by mail to spur participation was first pitched seven years ago by Stephanie Loose, a CPA who assists the registrar during elections. She became upset by the consistently low voter turnout in off-year races.

"When you see dismal returns for the amount of money and work put into an election, it is quite disheartening," Anchundo said.

Legislation allowing an all-mail-vote was authored by then-Assemblyman Bruce McPherson. It was vetoed twice — first by Governor Pete Wilson and then by Governor Gray Davis — but survived its last run through the Legislature and

was made law two years ago.

Faced with the task of paying its share of the recall election, which state officials estimate will cost up to \$30 million, Anchundo hopes he is reading the law correctly and the votes can be gathered by mail. But he said he will wait until August, when the filing period ends, to decide what to recommend to the board.

Proponents of the recall want the issue decided in a special November election — which would presumably bring out more angry voters than Davis supporters — while Anchundo is hoping for March, when it would coincide with the state primary and therefore be cheaper.

The date of the recall election would be set by Democrat Lieutenant Governor Cruz Bustamante within 80 days after Democrat Secretary of State Kevin Shelley certifies the petition drive. Results certified before Sept. 4 would require a special election. After Sept. 4, it would likely be placed on the ballot for the March 2, 2004, primary.

The Nov. 4 election is set to cover 45 local districts and one ballot measure, including the boards of the Monterey Peninsula Water Management District, Carmel and Pacific Grove school districts; Cachagua, Carmel Valley and Cypress fire protection districts; Carmel Area Wastewater District, Pebble Beach Community Services District and the Carmel Valley Recreation and Park District.

CYCLIST

From page 5A

the two other front-runners and crossed the finish line almost two minutes ahead of his pursuers.

The hot conditions and tough competition helped Hess prepare for Barcelona, where he expects grueling courses, stellar athletes and blistering heat. He has also been training hard in the Sierra around Lake Tahoe.

"Barcelona's on the coast, so altitude won't be anything to worry about, but the heat will be something I won't be used to, living in Santa Cruz and working in Carmel," he said.

Hess said he's only able to represent CDF and the Carmel stations in Barcelona through the efforts of the Carmel Highlands Volunteer Firefighters and businesses in Carmel and Santa Cruz, which raised enough money to buy his plane ticket and cover his lodging. He leaves July 26 and returns Aug. 4.

"I haven't felt fitter," he said.



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CIVIL RIGHTS PIONEER HONORED IN WASHINGTON

By TAMARA GRIPPI

DON EDWARDS, who fought for civil rights during his 32 years of service as a U.S. Congressman from San Jose, was honored July 8 in Washington D.C. with the Congressional Distinguished Service Award.

Edwards, who lives half of the year in Carmel, was one of four veterans of the U.S. House of Representatives to receive the honor.

As the representative of California's 16th District, Edwards served as the floor leader for the Voting Rights Act of 1964 and the Omnibus Civil Rights Act.

"The most glorious moment in my 32 years was in 1964, when the House ended segregation and American apartheid," said Edwards, 88, who was first elected in 1962.

Edwards, a Democrat, noted that the landmark legislation — opposed by the southern members of his party at the time — was only able to pass with the support of many Republicans.

At the July 8 ceremony, held at Statuary Hall in the U.S. Capitol, Edwards was introduced by Congresswoman Zoe Lofgren, who succeeded Edwards as representative of the 16th District.

"It was a very moving ceremony," said Edwards' wife, Edie, noting the majestic setting with the statues of great Americans all around.

At the ceremony, House Democratic Leader Nancy Pelosi praised Edwards as "a great patriot."

"Don is the only member who, upon his retirement, received both an American Civil Liberties Union award and had a dinner honoring him hosted by the FBI," she said.

Born in 1915, Edwards graduated from Stanford University in 1936 and earned his law degree from Stanford University Law School.

He served as a special agent for the FBI and as a U.S. naval intelligence and gunnery officer during World War II. He was president of Valley Title Company of Santa Clara County from 1951 to 1975.

In addition to his work on civil rights, Edwards was also known as a conservationist. He authored legislation in 1972 to create the San Francisco Bay National Wildlife Refuge as

well as the 1988 measure to double its size. In 1995, the refuge was named after Edwards.

In addition Edwards was a major advocate of a constitutional amendment guaranteeing equal rights for women; he was one of the earliest opponents of the Vietnam War.

"If anybody asks me after I left Congress, what my lessons were — and nobody ever does ask — I would just say to do good and leave the world a better place," Edwards said.

Oliver takes checkered flag at Laguna

By MARY BROWNFIELD

RICH OLIVER said he couldn't hit the Corkscrew right during his race at Mazda Raceway Laguna Seca last weekend. But none of the spectators would have known it.

Oliver, a Pacific Grove High School grad who now lives near Fresno and has raced motorcycles professionally for more than 20 years, led every minute of his 17-lap race July 13. Oliver beat defending champion Chuck Sorenson of San Jose by 23.286 seconds. Perry Melneciuc from Lehigh Acres, Fla., came in third, crossing the finish line more than 50 seconds after Oliver.

Undefeated this season after eight races — during which he's led every lap — Oliver is hoping to capture the championship title for the American Motorcyclist Association's MBNA 250 Grand Prix.

With a 91-point lead over Melneciuc and three races to go, a victory at Mid-Ohio later this month could clinch the championship for Oliver. With that victory, he would be the series' final champion since this season is the last for the AMA class featuring the two-stroke, 250cc race bikes like his Yamaha.

At the racetrack late Sunday afternoon, his parents, Robert and Ginny Oliver — who live on Forest Avenue in P.G. — celebrated his win and expressed relief at the completion of yet another successful, injury-free race.

After witnessing her son's multiple injuries last season, which included a broken pelvis, loss of part of his ring finger, and a broken arm which required four surgeries, Ginny Oliver is ready for him to retire. With the demise of the series in which he excels, Oliver has said he plans to focus on running his motorcycle school and on his painting — mostly modern acrylics on canvas.

"He said he would come home this fall and paint the house," Ginny Oliver commented during a May interview, referring to a vastly different type of color application. "He's so busy that I don't really expect him to, but he's offered."

He just has a little bit more racing to do, first.

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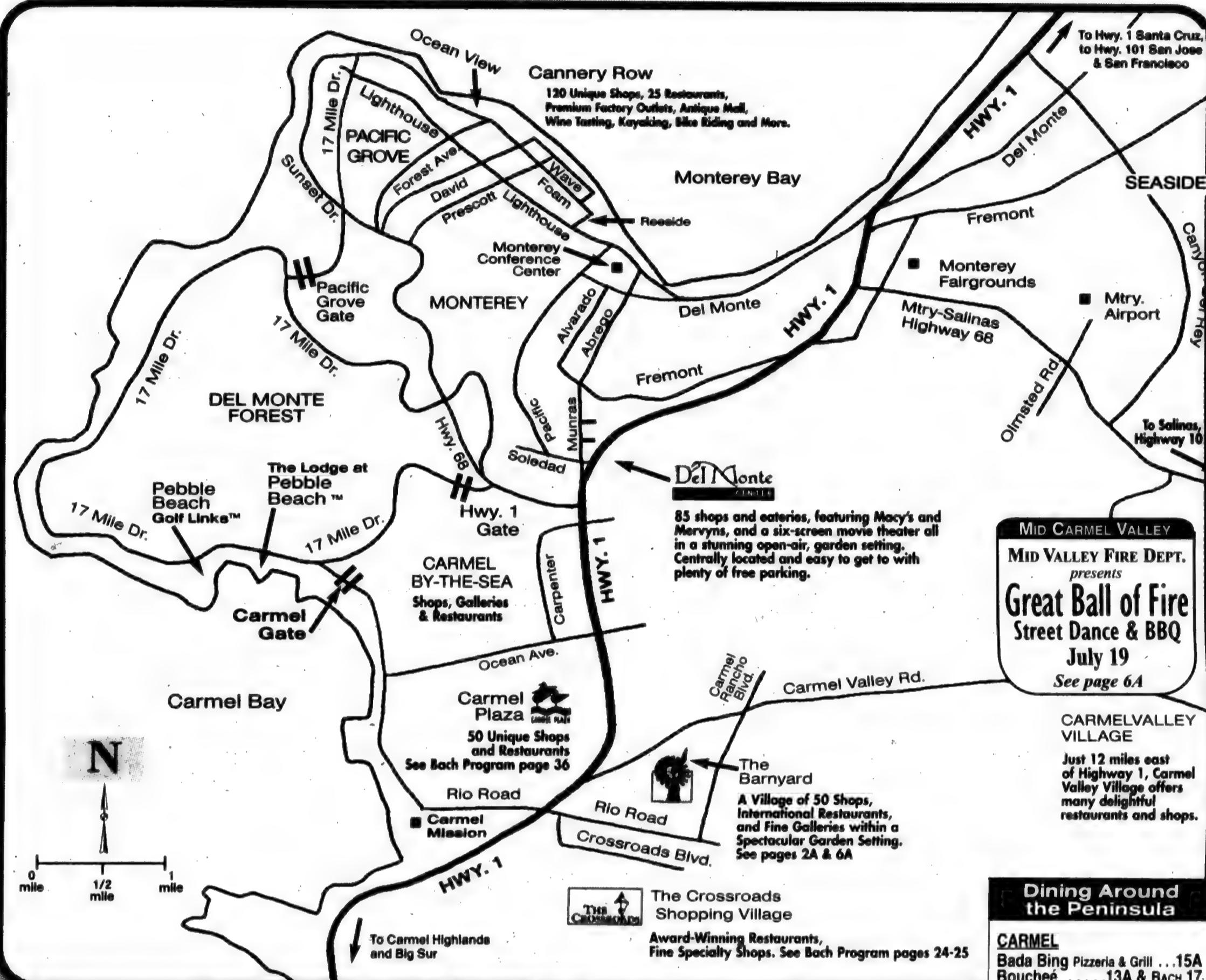
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WHAT: Colin Evans, Teresa del Piero and Robert Colter are featured in the Unicorn Theatre staging of "Side Man," Tony Award winner for best new play.

WHEN: 8 p.m. Fridays and Saturdays and 2 p.m. Sundays through Aug. 17

WHERE: Cherry Center for the Arts, Fourth and Guadalupe, Carmel

COST: \$15 general; \$12 students and seniors

INFO/RESERVATIONS: 649-0259

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WHAT: Barney Hulse and Layne Littlepage perform "Noel, Cole and Friends," songs of Cole Porter and Noel Coward. The show is part of the City of Carmel's Sunday Afternoon Concert Series

WHEN: 2 p.m. Sunday, July 20

WHERE: Outdoor Forest Theater, Mountain View and Santa Rita, Carmel-by-the-Sea

COST: Free

CARMEL-BY-THE-SEA
CARMEL BACH FESTIVAL
Return to Sunset Center
July 19-Aug. 10
See Bach Program
page 27

CARMEL-BY-THE-SEA
FOREST THEATRE
presents
Brigadoon
Through July 26
See page 124

PEBBLE BEACH
CALIFORNIA SUMMER MUSIC
FREE CONCERTS
Through July 27
See Bach Program
page 33

MID CARMEL VALLEY

MID VALLEY FIRE DEPT.
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Great Ball of Fire
Street Dance & BBQ

July 19

See page 64

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Hog's Breath ... BACH 4

CARMEL HIGHLANDS
Pacific's Edge
at Highlands Inn ... BACH 7

BIG SUR
Cielo at Ventana Inn ... BACH 2

CARMEL VALLEY AND MOUTH OF THE VALLEY
Chianti ... BACH 24
Covey at Quail Lodge ... BACH 27
Marinus
at Bernardus Lodge ... BACH 12
Will's Fargo ... BACH 46

PEBBLE BEACH
Club XIX ... BACH 9
The Gallery ... BACH 9
Peppoli at Spanish Bay ... BACH 9
Roy's ... BACH 9
Sticks at Spanish Bay ... BACH 9
Stillwater Bar & Grill ... BACH 9
The Tap Room ... BACH 9

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CARMEL-BY-THE-SEA
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featuring
BARRY MASTELLER
See Bach Program
page 37

MONTEREY
CHAMBER MUSIC MONTEREY BAY
2003-2004 season
See Bach Program
page 13

CARMEL-BY-THE-SEA
MOZART SOCIETY
2003-2004 season
See Bach Program
page 36

PACIFIC GROVE
P.G. Art Center
presents
KATHY SHARPE
Paintings • Watercolor & Oil
July 25
See page 124

CARMEL-BY-THE-SEA
CARMEL MUSIC SOCIETY
2003-2004 season
See Bach Program
page 36

A world's worth of dance styles during 'Danzas Aditi'

A MULTICULTURAL dance program, "Character to Classical," will be presented 1 to 4 p.m. Sunday, July 20, on the grounds of

the Henry Miller Library, Big Sur.

The dance concert, "Danzas Aditi in Big Sur," is presented by the Aditi Foundation,

which takes its name from a Sanskrit word for creative abundance, and "promotes the living arts for daily survival with style through dance education, performance and multicultural, intergenerational, interarts programs in Monterey County."

The program will include fusion dances by the Big Sur Natives, as well as Middle Eastern, Spanish, American tap, Chinese and other dance styles.

Guests are encouraged to bring beach blankets and lawn chairs and to carpool. Food and souvenirs will be available.

A donation of \$8 at the entrance goes to the student scholarship fund for ethnic dance education.

The Henry Miller Library is 35 miles south of Carmel, on the mountain side of Highway 1, south of Big Sur Village and one-quarter mile south of Nepenthe.

For more information, call 625-2857.



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SOUP AND TREASURES FOR RENAMED BUSINESS GROUP

DON'T BLAME the organizers — Tom Williams, Mia McKee & committee — of the inaugural event for the newly titled Carmel Chamber of Commerce (CCC) for serving soup in hot weather at the "Taming of the Stew" — who would've thunk it in Carmel in July? But standing among the blooming flowers of the La Playa gardens, it actually felt like summer, for once, and fortunately there was gazpacho, too . . . What made it even more fun was the "Trash & Treasures Lawn Sale" — major deals to be had! . . . CCC exec director Brenda Roncarati observed that hats were big sellers, thanks to the sun . . . Grandparents sure don't look like grandparents anymore. Case in point: Hal & Mary Ann Leffel, with their daughter Andrea's 4-year-old, Katie Colman. "Her dad's a CPA and she's already really into numbers," joked Mary Ann . . . On Angels' Wings' Rebecca Barrymore brought along Blyth, 9 . . . Terry & Paula Trotter were thrilled to have their son Tom Mays, a computer musician, visiting from Paris with his wife Klairie and eight-month-old Daphne . . . Maxine & Hank Klaput bought items as gifts for friends . . . Tammis Sharpe, Mia McKee, Patti Evans and Marie Piantino were teasing Gilda Soulé for having bought several tassels. "We saw her twirling them . . . hmm," joked Patti. Marie made sure she drank a bit of wine first: "You loosen the checkbook with the wine," she stated, with a straight face . . . Others seen: Graham Powell, Demi Briscoe, Joan Parkinson and Alan & Sandy Cordan.

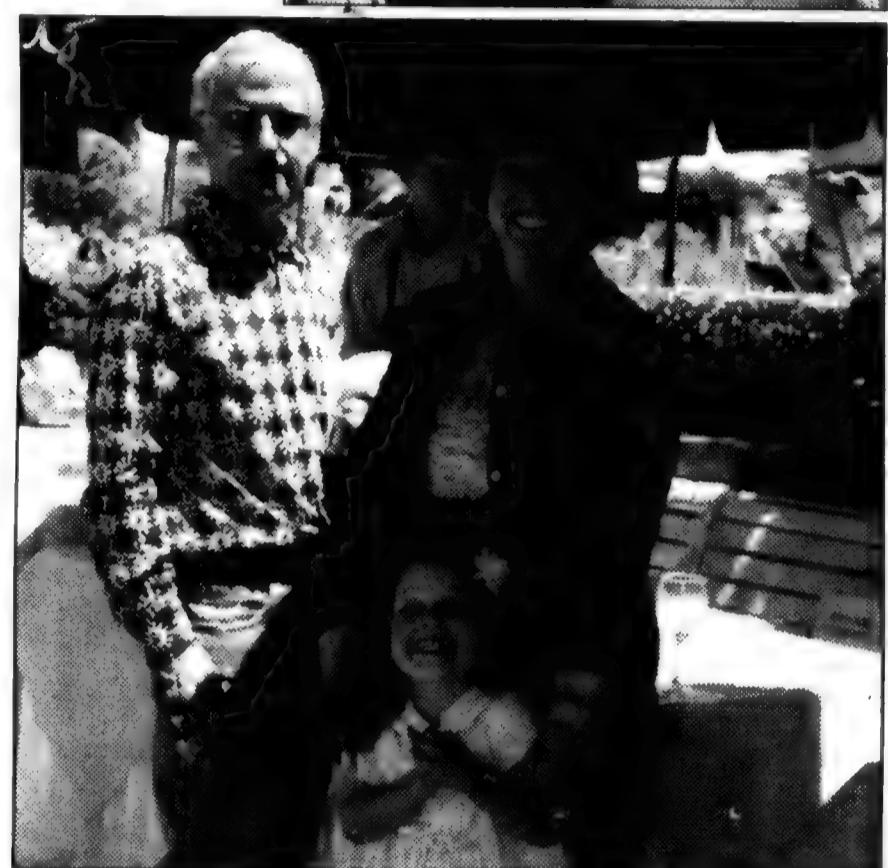


Tammis Sharpe, Mia McKee, Patti Evans, Marie Piantino and Gilda Soulé were in a perfect mood at the sunny inaugural party for the Carmel Chamber of Commerce.

Klairie and Tom Mays arrived from Paris with eight-month-old Daphne in tow.



PHOTOS: SISSI MALEKI



Hal and Mary Ann Leffel had granddaughter Katie Colman, 4, to entertain them.

... and, by the way, . . .

DEAR FAITHFUL readers, Last month marked the fifth anniversary of my society & humor column. And I feel it's appropriate at this point to finally bid adieu to all my readers and move on to other — as-yet unknown — pursuits.

It's been a fabulous ride these years and no, I don't mean the glitter & glamour. When it's a job, you may chew and swallow, but you don't really taste the foie gras or champagne.

The real gifts from the column are the treasured friendships that develop, the discovery



Pine Needles

By Sissi Maleki

that regardless of how anti-social one feels on a rainy day, it suffices to push oneself out the door and into a crowd of people, to regain the joie de vivre that makes life beautiful; and the certainty that the more boring an event sounds, the more interesting and inspiring it will turn out to be.

I don't think I need to be reminded of the importance of such life lessons.

As I said, it's been a fabulous ride, and I owe it to all of you.

Thank you.

Sissi

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'Wild Night in the West' benefits PacRep

"WILD NIGHT in the West" is the theme of a dinner and auction bonanza to benefit Pacific Repertory Theatre.

The chuck wagon rolls in at 6 p.m. Saturday, July 26 at Hidden Valley Music Seminars.

It includes a buffet by Smokin' Jim, western line dancing to live music by the Cachagua Playboys, a live auction featuring trips to Australia's Great Barrier Reef, the Canadian Rockies, England's Shakespeare country and a \$24,000, 14-day Mediterranean cruise.

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'Strawberries' may garnish new Sunset Theater

By ANNE PAPINEAU

THE CARMEL Art Board this week accepted a valuable oil painting its donor hopes will hang in the Sunset Theater snack bar.

The painting, "Strawberries with Pewter on a Ledge," by Lorran Speck, was given by Carmel residents Rae and Mel Young. With a handmade frame, the painting has been appraised at \$9,800, according to community services manager Christie Miller.

Meeting June 17 at Carmel City Hall, the board fine tuned

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its choices of other art works for the new theater from the city's existing inventory of fine art.

And the board, which is responsible for management of the city's extensive art collection, also refined its mission statement to read, "The mission of the Carmel Art board is to oversee, preserve and to display in public places art works from the city's collection, acquire new art when possible and deaccess works when appropriate."

Memorial for Robinson Jeffers

Carmel poet Robinson Jeffers entered the spotlight when board chair Belinda Holliday presented a letter by John Courtney of Pacific Grove. Courtney's letter explained his efforts with John Hicks, Robinson Jeffers Tor House Foundation president emeritus, to erect a work of art in a prominent Carmel location that would honor Jeffers.

He suggested a reproduction of Jeffers' bronze bust, or a copy of the Ansel Adams or Edward Weston photograph of

Jeffers.

"I'm very much for the idea. The Jeffers bust we have in our inventory is plaster, with a nick on the back," noted Holliday.

Board member Eileen Auvil, a sculptor, said the plaster bust could be cast in bronze at a local foundry. The board suggested Hicks and Courtney attend the next CAB meeting, on Aug. 19, to present their vision for a Jeffers memorial, possibly at Sunset Center.

Raising the question of public art that is owned by Harrison Memorial Library, Auvil said "the thing that bothered me about the library was they were only going to loan it short-term."

Holliday suggested the board draft a request to lengthen the library's length of loan from its current 120 days, so some of its art could also be showcased in Sunset Center.

"That will be part of my discussions with (city attorney) Don Freeman," said Miller.

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Rushad Eggleston comes full circle with local concert

PINE CONE STAFF REPORT

"LOTS OF sneaky melodies and improvising" are promised by Berklee College of Music graduate and Carmel High alumnus Rushad Eggleston when he returns to the Peninsula after a five year absence.

Rushad Eggleston and His Wild Band of Snee will perform Eggleston's original music at 8 p.m. Saturday, Aug. 2 in the Sister Carlotta Performing Arts Center at Santa Catalina School, 1500 Mark Thomas Drive, Monterey.

A self-described "improvising cello player," Eggleston grew up in Carmel and became the first string player awarded a full scholarship to Berklee, located in Boston. He was also the first Berklee student to be nominated for a Grammy Award while in attendance. Founded in 1945, Berklee College of Music is the world's largest independent music college and the premier institution for the study of contem-

porary music.

"I have performed all over the United States, including Town Hall and Carnegie Hall in New York City," Eggleston told The Pine Cone.

The talented cellist has made multiple appearances on National Public Radio, been written up in The Boston Globe, The L.A. Times and Strings magazine.

Before he left Carmel to attend Berklee, Eggleston mounted a major concert at Santa Catalina.

Back for a concert

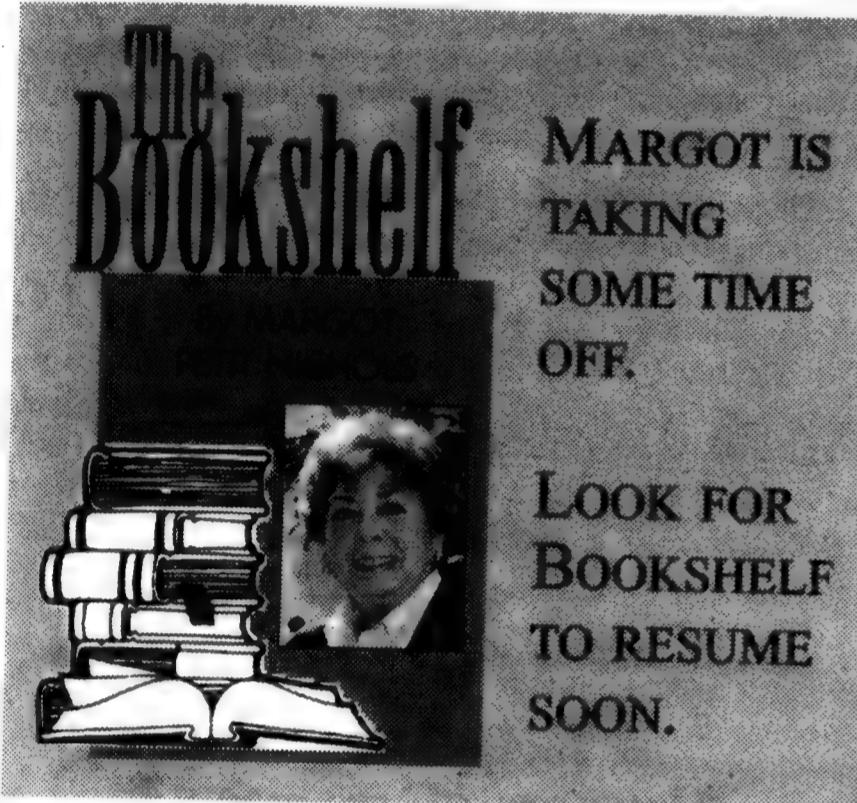
"Now, as a fresh graduate, I'm coming back to do another, and kind of bring the thing full circle. This concert, naturally, will be quite different. It's mostly music I've written with a band I have on the East Coast," he explained.

The band's bass player is also from Carmel. Jacob Silver attended Berklee, the San Francisco Conservatory and

Victoria University in British Columbia, where he studied with classical bass deity Gary Karr. Silver lives in New York City, where he is active in the jazz and rock scenes, and is opening this month for David Lee Roth in Texas.

Aiofe O'Donovan, voice, and Jed Wilson, piano, both attended the New England Conservatory of Music in Boston. O'Donovan is working on an album with Rounder Records, and she sings with the Wayfaring Strangers. Wilson is highly sought after on the Boston jazz scene.

Tickets are \$20; available at the door, Do Re Mi Music in Carmel, and by reservation at 659-1796.



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FILMS IN THE FOREST continues its movie screenings under the stars of the historic Outdoor Forest Theater, Mountain View and Santa Rita, Carmel-by-the-Sea. All shows begin at dusk (8:30 p.m.) Admission is \$5, children

under 5 free. "Shampoo" starring Warren Beatty, Julie Christie and Goldie Hawn (1975) will be presented July 22, sponsored by the March Hare Aveda Concept Salon. On July 23, "The Pink Panther" (1964) starring Peter Sellers and David Niven, will be sponsored by the Monterey Ski and Social Club. Dress warmly! Info: 626-1681.

PARTY OF THE SUMMER WITH JAMES ELLROY: Presented by Carmel Public Library Foundation. Join us 6 p.m. Saturday, Aug. 2 at The Beach and Tennis Club in Pebble Beach for a wine reception, gourmet buffet, and

silent and live auction followed by an intriguing conversation with "L.A. Confidential" author, James Ellroy. Tickets are \$125 and are available by calling the Foundation office at 624-2811.

KATHY SHARPE will be present during a reception for her paintings in watercolor and oil, 7 to 9 p.m. Friday, July 25 at the Pacific Grove Art Center, 568 Lighthouse Ave., Pacific Grove. The show continues through Sept. 5. Gallery hours are noon to 5 p.m. Wednesdays through Saturdays and 1 to 4 p.m. Sundays.

"WHY THE FIGHT FOR LIBERTY IS INSEPARABLE FROM THE FIGHT FOR PEACE." Eric Garris, the webmaster and cofounder of antiwar.com will speak at the Sam Adams Forum on Friday, July 25 at the Travelodge's Anthony Del Monte Express Steakhouse, 2030 Fremont Blvd., Monterey. No-host bar starts at 6:30 p.m.; speech at 7:30 p.m. (\$5 admission for speech; students free). More info: Lawrence at 626-8417 or lawsamz@hotmail.com

THE CENTER FOR PHOTOGRAPHIC ART features a collection of works by Rodney Smith. Opening reception for the artist will take place 6 to 8 p.m. Friday, July 18. The center is in Sunset Cultural Center, Ninth and San Carlos, Carmel-by-the-Sea. Gallery hours are 1 to 5 p.m. Tuesday through Sunday. Show closes Sept. 5. Information: 625-5181.

FINAL WEEKEND FOR "BUDDY HOLLY": Pacific Repertory Theatre concludes its run of the award-winning musical, "Buddy: The Buddy Holly Story." Final performances will take place 7:30 p.m. Saturday, July 19 and 2 p.m. Sunday, July 20. For ticket information contact the Golden Bough Box Office, 622-0100, Monte Verde between Eighth and Ninth, Carmel-by-the-Sea. Box office hours are 11 a.m. to 4 p.m. Tuesday through Saturday. Tickets are also available online: www.centerstageticketing.com.



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"SE HABLA ESPAÑOL"

MEMORIES

From page 1A

um — whoever uses it will have great fortune. And for God's sake, get yourself a new theater!"

His reprimand didn't come as a surprise to city officials, who had long been aware of the inadequacies of Sunset Theater. The graceful auditorium, with its cathedral-like arches and seats for more than 700, completed in 1932 — in the depths of the Great Depression — when the city's population was just 2,300. It was by far the young city's largest building, and one of its loveliest.

"I think it says a lot about the city's commitment to the arts, as well as to the school, that they built so much more than just an ordinary auditorium when times were so tough," former mayor Ken White said.

For 32 years, Sunset Center resounded with the noisy voices of children called together for assemblies, school plays, commencement exercises and the occasional wet weather movie.

And, even while school children were its prime occupants, the auditorium hosted some of the city's most important artistic events.

The Bach Fest, founded in 1935, called Sunset Center home from the very beginning.

And the Carmel Music Society, founded in 1927, brought a galaxy of stars to the Sunset Center stage, including Leontyne Price, Vladimir Horowitz, Yehudi Menuhin, Igor Stravinsky, Ezio Pinza, Jascha Heifitz, Arthur Rubinstein, Isaac Stern, Andres Segovia, Marian Anderson, Vladimir Ashkenazy and Jose Carreras. The list goes on and on.

But as Sunset Center aged, it became a white elephant for the school district. Concerned that it might not be safe in an earthquake, school officials sold the auditorium, the classrooms and all the land around them to the city in 1964 for \$575,000. A bond measure to pay for the purchase was approved by a vote of 1,300 to 169.

"In any community, people with cultural interests are in the minority," mayor Eben Whittlesey observed at the time. "But the fact remains that there is more cultural activity in Carmel in relation to its population than other cities, and Sunset

Center is fulfilling the expectation of the community."

Perhaps to illustrate his point, Cole Weston was named the first director of the city's new Sunset Cultural Center.

One of the city's early administrators of the facility called the Sunset Center theater "impossible to administer." But another director, Richard Tyler, called it "the jewel of Carmel and the center of arts for the entire Peninsula."

Stars of classical music made regular appearances at Sunset Center. In 1974 patronage was counted at 67,000 for the year. As it had since 1947, the Monterey Symphony continued to play a large part of its annual October-May season at Sunset Theater. The Chamber Music Society of the Monterey Peninsula also called Sunset home.

As the center aged, a new cultural director, Brian Donoghue, added contemporary performers to its offerings. Beginning in 1991, "Performance Carmel" brought Mort Sahl, the Pilobolus Dance Company, the Theater Mask Ensemble, The Nuclear Whales Saxophone Orchestra and The New Pickle Family Circus. The Reduced Shakespeare Company ran through all 37 of the Bard's plays in one

evening and Nigerian drum master Babatunde Olatunji had a youthful audience dancing in the aisles in 1998. Christopher Plummer's 1993 appearance was part of the "Performance Carmel" series.

With such a distinguished artistic heritage, the new Sunset Center has a lot to live up to. After \$21 million and the devotion of an entire city, it seems impossible that it won't succeed.

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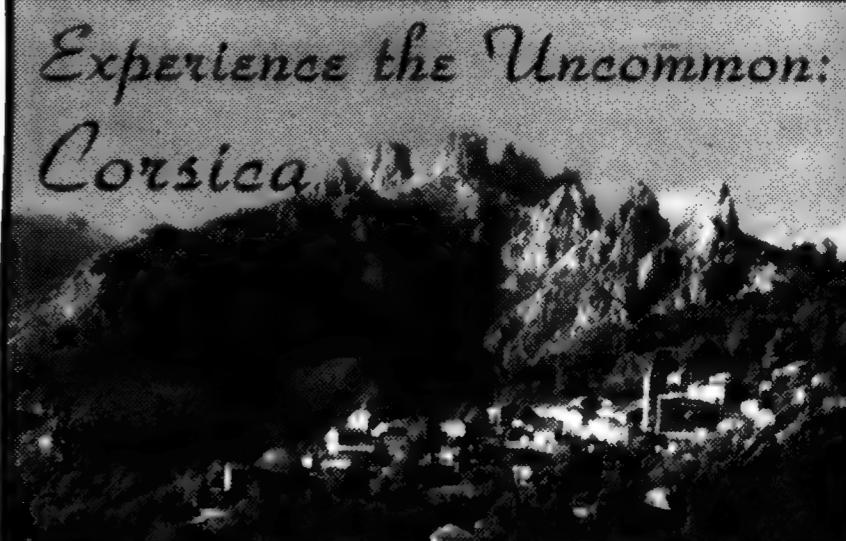
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Editorial

The city's pride

THE RENOVATION of Sunset Center is a stunning achievement for a town of just 4,000 people and puts to rest any idea that Carmel's longstanding commitment to the arts has faded.

In fact, the auditorium that opens Saturday night surpasses anything this town has done before and is surely a greater achievement than can be boasted of by cities 20 times as large.

Just how big is it? The new Sunset Center cost \$21 million — money raised through a partnership of city taxpayers and private contributors. It's a huge sum that makes the cost of the original Sunset school auditorium seem like a pittance.

The people who undertook the 1932 project, and the voters who approved it, have long been considered civic heroes for their foresight and devotion to music and theater. When the Great Depression was at its worst, they spent \$75,000 on a stately auditorium that would become Carmel's best-loved building.

But according to government statistics, \$75,000 in 1932 dollars is just \$1 million today. Adjusting for inflation, then, the new Sunset Center cost a whopping 20 times more than the original theater.

Similarly, when city taxpayers again dug into their wallets to buy Sunset Center from the school district in 1964, they paid \$575,000, a sum which was impressive at the time, but which amounts to just \$3.4 million now.

We will leave for another day an analysis of why buildings — in particular, government buildings — are vastly more expensive to construct than ever before. But advocates of affordable housing might do well to look at the ever-increasing price of a simple 2-by-4 as they try to figure out why houses cost so darn much.

With Sunset Center opening this weekend, it's enough for Carmelites to congratulate themselves on their ambition and civic pride, to thank those — in particular Nancy and Bill Doolittle, Davis Factor and the Packard Foundation, along with city officials Sue McCloud, Ken White, Jean Grace, Jere Kersnar and Rich Guillen and many others — who helped make the dream of a new Sunset Center come true, and to invite the entire Monterey Peninsula to think of downtown Carmel as the No. 1 local venue for concerts and theater.

Despite all the controversies that have waxed and waned, despite the accusations and counter-accusations in recent years that Carmel was somehow being ruined, despite all the smug declarations from local cynics that the "real" Carmel disappeared a long time ago, this town has shown its true attributes in a way that transcends all doubts.

In fact, strange as it may seem in this era of yearning for the past and gloom about the future, it could even be said that the best era in Carmel's history is happening right now.

BATES

"That's a vision I'll never forget . . . you standing on the beach in Carmel, full moon, stars, the wind blowing through your hair, then you having to chase after it."

Letters to the Editor

The Pine Cone encourages submission of letters which address issues of public importance. The Pine Cone reserves the right to determine which letters are suitable for publication. Letters should not exceed 350 words, and must include the author's name, telephone number and street address. Please do not send us letters which have been submitted to other newspapers.

The Pine Cone is no longer able to accept letters to the editor by fax. Please submit your letters by U.S. mail, e-mail, or in person (addresses are provided below).

'Need to incorporate as soon as possible'

Dear Editor,

To those of us who care about public safety and feeling safe in our own homes, the question whether Carmel Valley should become a city has been answered.

The surprise is, the question has been answered by the Monterey County Sheriff.

The elimination of a locally stationed

deputy during the night means that the response time for a 911 call in the valley will no longer be measured in minutes; it will be measured in hours. This is totally unacceptable.

If we have a "Town of Carmel Valley," we can contract for a specified level of service. That level of service would be paid for out of already existing tax dollars, and would not be subject to a cost cutback by the sheriff.

The sheriff is not the bad guy here. He is being forced to reduce positions because of county budget problems. The reality is that he would never cut back a patrol deputy who was being entirely paid for under a contract with a local city.

We need to incorporate as soon as possible, before the crooks read in the newspapers that we have been left defenseless.

David Alkire, Carmel Valley
Editor's note: The author of this letter is a deputy district attorney.

Soup vs. nuts

Dear Editor,

It is disgraceful, though not surprising, to read of the actions of the Carmel officials

See LETTERS on page 4 of the Real Estate section

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Window smashed, watches nabbed

By MARY BROWNFIELD

IN THE 28 years he's owned his jewelry shop, Tom Gregg said he never left anything of value in the window overnight. But he did July 16, and at 3:25 the following morning, a thief broke the glass and ran off with \$6,700 worth of watches.

"We were there in 51 seconds," after the alarm company notified the dispatcher, Carmel Police Sgt. Pete Poitras said. "The suspect had smashed a window, grabbed three watches and was nowhere to be found."

MUSICIANS

From page 1A

of the new hall.

During one run-through Thursday, conductor Bruno Weil listened from the rear of the auditorium and then told the oboes, "You were much too loud."

Principal cellist Doug McNames said, "The orchestra is in the habit of having to fight to be heard. Now we can relax and play with all the colors Bach wanted."

Concertmaster Libby Wallfisch, when asked about the new sound, bubbled, "Fantastic! Fabulous! All we needed was a room that would let people hear the music that was being made in an uncomplicated way, and now we have it."

The splendid acoustics are not entirely "acoustic." There is some discreet electronic help involved. Executive vice president Willem Wijnbergen said the sound is "not amplified. The four hanging microphones and the 80 speakers around the hall are used to prolong the sound, and give it a 2.5-second reverberation."

But more basic changes to the hall are

Officers Chris Johnson and Jennifer Burbank, along with Sgt. John Nyunt and two sheriff's deputies, searched the city for the perpetrator, who had taken one \$5,100 watch and two more valued at \$800 apiece from the Dolores Street shop.

"No implement or tool was found at the scene," said Poitras. "No one was seen in the area — no vehicle, no nothing."

"Since it was the first time the owner had left anything of value in the display window, it appears on its face to be a crime of opportunity."

most responsible for the greatly improved acoustics. Gone is the small proscenium arch which reflected much of the sound from the stage back onto itself. The new "arch" is sonically transparent, as are the faux arches in the hall which replaced the plaster-covered beams of the past.

In response to a quick question between rehearsals, conductor Bruno Weil said, "It is so good I have to pinch myself to believe it's true!"

A free family concert beginning at 4:30 p.m. Saturday, July 19, and featuring California's outstanding young musicians, will be the very first concert at the new Sunset Theater. No tickets are required and seating will be on first-come, first-served basis. The Bach Festival runs from July 19 to Aug. 10. See the program included with The Pine Cone for a complete schedule of concerts and events.

LYME DISEASE

From page 2A

scary part is, if you don't catch it early, it gets harder to get rid of," Patterson said. "I don't think people associate Lyme disease with really serious medical conditions. They view it as something that can be cured and only causes a few problems, but obviously it can be quite devastating."

A patient who might have the illness but has no symptoms can undergo preventive treatment. The Pasadera woman who was bitten took antibiotics for 10 days and has so far shown no sign of Lyme Disease.

And while the infection rate here might be low — some other parts of California have more infected ticks, and in the country, 90 percent of reported cases occur in a belt from Virginia to Massachusetts — Harris said Monterey County residents should always be cautious.

"Ticks are dangerous. They not only

carry Lyme, but also other diseases," he said. He advised anyone venturing into tick territory, such as long grass, the woods, or even a garden, to wear long pants, pull socks over the cuffs, and wear light colors to easily spot the tiny carnivorous insects, which are often no bigger than poppy seeds.

"It's much more prudent to be aware of your environment than to have to dig a tick out of you," he said.

Patterson said his experience suggests that even non-hiking, non-camping families can contract Lyme disease. Neither he nor his wife found evidence of tick bites, and they likely picked up the illness on their own property bordering the wooded areas of Jacks Peak and Hatton Canyon.

"My goal is trying to let people around here know that it's there," he said. "You don't want to walk around in fear, but at least pay attention."

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(References available)

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DRAFT BIG SUR COAST HIGHWAY MANAGEMENT PLAN AVAILABLE FOR REVIEW AND COMMENT



The Draft Coast Highway Management Plan (CHMP) is the result of collaborative work between Caltrans and stakeholders of the Highway 1 corridor along the Big Sur Coast, including representatives from the community, government agencies, local organizations and elected officials. The plan provides a comprehensive framework for managing Highway 1 by identifying corridor issues, presenting strategies and defining action-oriented solutions.

You may review the Draft CHMP online at www.dot.ca.gov/dist05/projects/bigsur or visit one of the following locations:

- Monterey County Planning & Building Office, Marina
- Monterey City Library, Monterey
- Pacific Grove Public Library, Pacific Grove
- Harrison Memorial Library, Carmel-by-the-Sea
- Big Sur Public Library, Big Sur
- Henry Miller Memorial Library, Big Sur
- San Luis Obispo County Library, San Luis Obispo
- San Luis Obispo Planning Office, San Luis Obispo

Draft CHMP comments must be received by 5:00 PM on August 22, 2003

To submit comments or request a CD-ROM or hard copy, contact
Aileen Loe, Project Manager, Caltrans (see contact information below).

OPEN HOUSE SCHEDULE

Big Sur

Tuesday, July 29, 2003
4:00-7:00 PM
Big Sur Lodge
In Pfeiffer Big Sur State Park

Carmel

Thursday, July 31, 2003
4:00-7:00 PM
Crossroads Community Room
243 Crossroads Boulevard
Near Highway 1 & Rio Road
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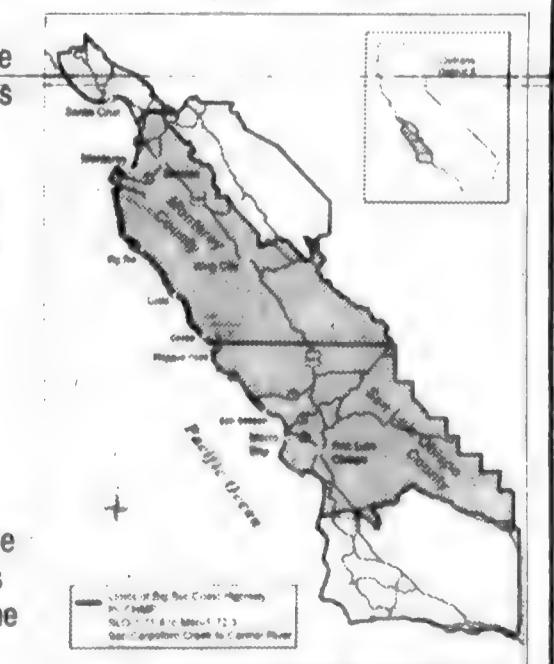
Thursday, August 7, 2003
4:00-7:00 PM
Veterans Memorial Building
1000 Main Street
Near Highway 1 & Cambria Drive
• wheelchair accessible

Join us at one of the three meetings listed above to discuss the Draft CHMP. Each Open House will include information stations and exhibits. Planning team staff will be available to answer questions and take your comments. A brief presentation will occur at 5:00 PM and again at 6:00 PM. The same information will be presented at each meeting. Stop by at any time during the hours indicated above.

For more information please contact:

Aileen Loe Project Manager Caltrans,
50 Higuera Street, San Luis Obispo, CA 93401
Phone: (805) 549-3103 Email: Hwy1_BigSur@dot.ca.gov.

Individuals who require special accommodations should call the Caltrans Public Affairs Office at (805) 549-3318 at least 5 days prior to the scheduled Open House. TDD users may contact the California Relay Service TDD line at 1-800-735-2922.



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HOW

From page 1A

designs (and architects), watching construction costs soar \$3 million over budget and holding their collective breath when fierce winter weather threatened construction.

But they kept their eyes on the prize: a state-of-the-art theater worthy of Carmel's prestigious performance groups. The Carmel Bach Festival, Monterey Symphony and Carmel Music Society had suffered too long in a theater with mushy acoustics, no air conditioning, egregious bathrooms and cramped rehearsal space.

'That's it'

Former Carmel Mayor Ken White remembers the moment he realized something had to be done to upgrade the former

grammar school auditorium.

"I was sitting in the balcony during one Bach Festival perspiring," he said. "I couldn't hear one of the vocalists and some of the instruments — which had been happening over and over again. I said, 'Damn it, that's it.'"

As a council member and after he was elected mayor in 1992, White was an early advocate for a revitalized Sunset Center.

Building consensus for a project took years. "People were being faced with the fact that we were going to change 'Mother School,'" White said. "Many were afraid of what we were going to do with it."

An early survey conducted by the group Yes for Carmel! showed a majority against the project. And it took some doing to convince the entire city council to agree to commit substantial funds, White said.

When a maintenance survey of the build-

ing revealed that Sunset was in need of \$5 million worth of basic repairs — whether or not the building was renovated — the city council decided to contribute that amount for a state-of-the-art performing arts center. (At that time total cost estimates were significantly lower than the ultimate \$21.45 million price tag.)

Then the city sat down with Sunset Center for the Arts representatives, including Nancy and Bill Doolittle, Davis Factor and Dick Borda, to draw up the agreement that would prove to be so crucial to the renovation — the private/public partnership.

The city's original \$5 million commitment would empower the nonprofit arts group to begin a monumental fundraising campaign — ultimately amounting to \$13.4 million.

But first, the city faced a formidable opponent in its proposal to demolish the theater and build from scratch. Activist Enid Sales, chairwoman of the city's historic preservation committee, and a small group vowed to save Sunset from the wrecking ball. City officials were more than a little ruffled when Sales went around them and convinced the state to put Sunset on the California Register of Historic Resources, effectively blocking demolition. It has since been listed on the National Register of Historic Places, too.

But apart from the struggle with Enid Sales, the Sunset visionaries sensed something else was amiss. "There was a palpable reserve in the community for this version [to demolish]," Nancy Doolittle said. "We were not getting people to step forward and say, 'I'm all for the take-down version,' and put up significant funds to make it happen."

Instead, would-be financial supporters were standing on the sidelines.

"It was a building that had played such an important part in the history of the community, people didn't want to see it demolished," said Factor.

Take two

The city and the Arts group went back to the drawing board. They hired new architects Bruce Judd and Aaron Hyland of the Architectural Resources Group of San Francisco, to come up with an "adaptive reuse" plan to preserve the most unique elements of the original Sunset in a new design.

In 1999, the nonprofit group was finally able to kick off its fundraising campaign. A commitment of \$3 million from the Packard Foundation was an auspicious start. Donations started coming in and the campaign caught momentum.

"The success can be best attributed to the fact that the campaign for Sunset was not fixed on any one particular solution," said

Bill Doolittle, chairman of the nonprofit. "We were always willing to work with the community."

Fundraisers met with potential donors at private homes to share their vision of "a home to match the artistry."

"People realized that a 70-year-old hall with original bathrooms, original lighting system, was truly antiquated," Doolittle added. "Except for maybe a performance of a single piano, it was totally inadequate for almost

anything else."

The project captured the imagination of the community. All told, nearly 1,200 people contributed.

"Our fundraising consultant has never seen anything like this," Factor said.

In a time when people are asked to donate money to any number of causes, the Sunset renovation offered a charity that was tangible, local and compelling.

"I think everybody has a little bit of showbiz in them," said Alan Brenner, a member of the arts group and building committee. "Theater is sort of fun for everybody."

Crossing the finish line

The long-awaited renovation reached its last hurdle in the summer of 2001 when proponents learned the lowest construction bid on the project came in \$3 million over budget.

By September the city and the arts group collaborated on an action plan that boosted the city's contribution to more than \$9.9 million. The Arts group, which had already raised \$11.65 million at that point, agreed to raise another million.

The city issued its \$9.9 million worth of bonds for its share of the project in early October. Later that month, Roebelen Contractors broke ground.

"The uniqueness of the private/public partnership was key," said Carmel Mayor Sue McCloud. "Everybody had the same goal."

Less than two years later, the contractors delivered the new Sunset — complete with an expanded stage, improved seating, acoustics, and lighting — right on time for the opening of the 2003 Carmel Bach Festival.

Is it incredible a town of just 4,000 people pulled off the project? Maybe. Longtime supporters said they never wavered in their conviction that it would happen.

"It was a lot of fun," Factor said. "It was hard and frustrating and all that, but it was a lot of fun to do something quite wonderful for the arts and the community. You don't find that every day: something that will really and truly make a huge difference in people's lives."

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Grilled fish served over soft polenta and
fennel scented butter sauce

~ I Nostri Dolci ~

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SECTION B ■ July 18 - 24, 2003

More than 150 Open Houses this weekend!

The Carmel Pine Cone

Real Estate

Inside:

County sued over road work

in Carmel Valley

Complete text of changes to

McPherson's water board bill

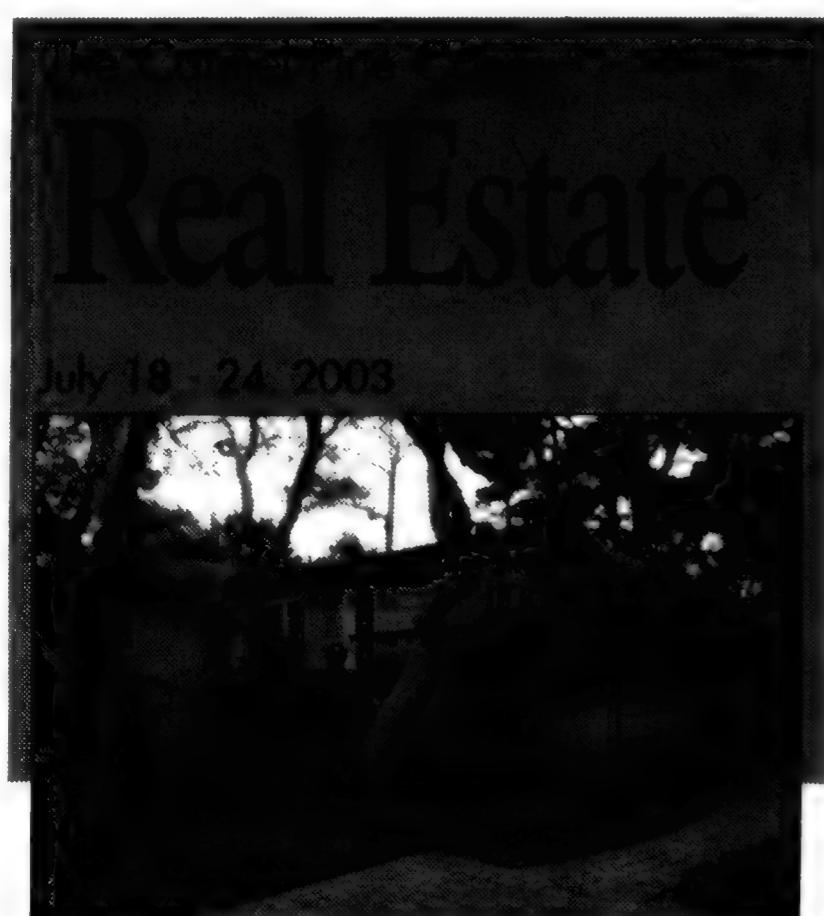


■ This week's cover home,
located in Carmel-by-the-Sea
is presented by
Hallie Mitchell Dow & Team
(see page 2B)

M|M
M|M

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About the Cover

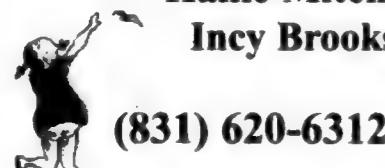


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Stroll two blocks to Sunset Center or to any of the restaurants or shops in the village of Carmel-by-the-Sea from this just listed, adorable, almost new home. Surrounded by a white picket fence, this two bedroom, two bath home exudes the essence of Carmel charm. Light and bright, open beam ceilings throughout, hardwood floors, sunny green and white kitchen, French doors inviting you to go out on the big deck or the patio below. Beautiful oak studded oversized lot. Offered fully furnished with tasteful designer furnishings. Buy it today, bring your toothbrush and sleep there tonight!

\$1,650,000

Hallie Mitchell Dow & Team
Incy Brooks/Carol Ohman



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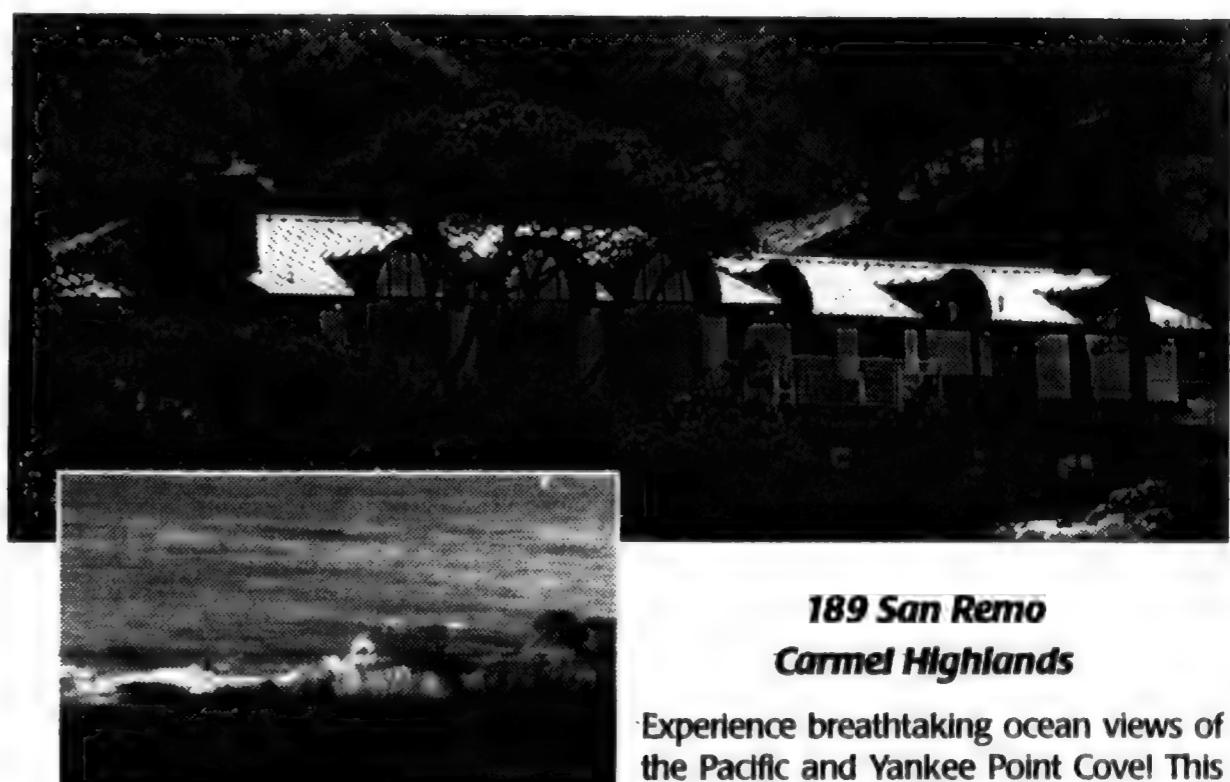
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172 Hacienda Carmel \$335,000

Carolyn Barber to Cloyd R & Karen D Partridge

25960 Dougherty Pl \$702,000

Barry Kilzer to Paul & Jean Ferreira Reiter

Vacant Land \$1,150,000

Evelyn Vandervo Torras to Barbara Price Lopez

316 Barbara Way \$775,000

Franklin D & Catherine S Bartels to AmeriCorp Inc.

PEBBLE BEACH

1037 Marcheta Ln \$2,200,000

First Nat'l Bank of Central CA to John J & Joan E Bertolotti

1155 Lookout Rd \$960,000

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CARMEL - Location! Location! Location! Within Carmel's "Golden Rectangle" on an over-sized corner lot is this delightful three bedroom, three bath residence. Secluded behind an oriental wall, one enters the impressive wood gate to be greeted by a sunny flower-filled patio. The sunroom off the master bedroom opens to a beautiful lush garden area. Yours to expand, remodel, update or simply enjoy.

\$2,400,000 624-0136



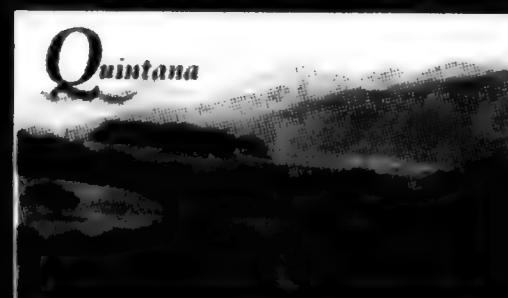
CARMEL VALLEY - Absolutely charming 4000 sq. ft., four bedroom, three and one half bath home nestled on a vibrantly landscaped acre situated at the end of a quiet cul-de-sac. Offering formal living room and dining room, three fireplaces, and a gourmet kitchen opening to great room with vaulted ceilings. Spacious backyard perfect for barbecuing, entertaining or to just sit back and take in the serene setting.

\$2,395,000 659-2267



CARMEL - Enjoy ocean and mountain views and walk to beach and village. This three bedroom, two and one half bath home is spacious and light and features an open design with beamed ceilings, gleaming hardwood floors, fireplace, master with French doors to deck and a gourmet kitchen. With private gardens, hot tub and charm, this pristine home offers the true Carmel lifestyle.

\$2,295,000 624-6482



CARMEL VALLEY - The ultimate California country lifestyle. Offering ocean and valley views with great vineyard potential minutes to Carmel, California, this 2,000 acre property consisting of 10 parcels ranging in size from 90 to 350 acres uniquely captures these prized features. Quintana invites you to make this unique location your "Country Home."

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Please call 659-2267



MONTEREY/SALINAS HWY - This unique and dramatic, custom built, five bedroom, four bath estate adjoins a beautiful scenic easement and open space filled with occasional deer, fox, wild turkeys, quail and other wildlife. Numerous amenities include a fabulous customized kitchen for the gourmet cook, large formal dining room and living room accented by a three-way fireplace, skylights in all baths, spa, and so much more.

\$1,850,000 646-2120



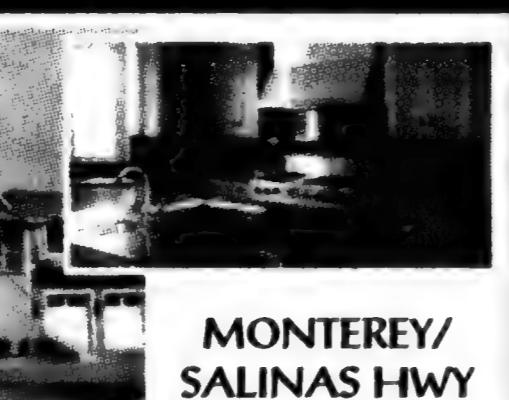
CARMEL - Just steps to town, this awesome location enables you to become a part of Carmel life. With almost 2,200 sq. ft., this large home is in perfect move-in condition with many upgrades throughout. The unique floor plan will give the new owner many options. Use the house now and have two separate in-law or guest private suites, or easily convert it to one large family retreat.

\$1,425,000 624-6482

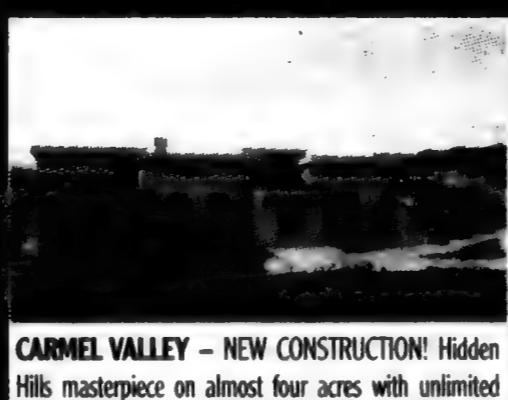


Newly constructed craftsman style home overlooking the golf course at Tehema, in the exclusive gated community of Monterra Ranch. Elegance and sophistication best describe this masterpiece featuring alder wood doors outfitted with Rocky Mountain hardware, cherry wood and limestone floors and a gourmet kitchen with black granite countertops. Enjoy panoramic mountain and valley views and many other amenities too numerous to mention.

\$2,950,000 646-2120



MONTEREY/ SALINAS HWY



CARMEL VALLEY - NEW CONSTRUCTION! Hidden Hills masterpiece on almost four acres with unlimited views of the sparkling Pacific Ocean and rolling hills. This beautiful estate offers a spacious floor plan with five bedrooms, five baths, a grand living area and exceptional views from the many slate covered decks. Once you experience this, you will have to make it yours! Motivated sellers, will consider trade.

\$1,333,000 659-2267



CARMEL-BY-THE-SEA - "Fallen Pine" - A terrific vacation home or full time residence, with four bedrooms, two baths, living room, dining room and one car garage. Close to town in a quiet, woodsy location! Living room with soaring ceilings, fireplaces in living room and master bedroom, and a fabulous master bath. Updated kitchen with wet bar. Great deck for entertaining. A fun house!

\$1,195,000 624-0136



PEBBLE BEACH - Lot with approved plans and permits for a 3,700 sq. ft. Mediterranean style home. This soon to be completed home, located in the heart of the Monterey Peninsula Country Club area of Pebble Beach features views plus a modern and spacious floor plan. Great location near the MPCC Clubhouse.

\$1,050,000 624-6482



THE VILLAGE RANCHES - The true essence of the "California Ranch Lifestyle" - one mile east of Carmel Valley Village. Choose from 8 lots ranging from 100 to over 534 acres. Sweeping valley views with private home sites. Ideal for horses, orchards and/or vineyards. Prices range from \$2.9-\$4.9 Million.

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CARMEL VALLEY

Truly spectacular and splashy! Open, soaring ceilings lead you into the great room of this three bedroom, two and one half bath home. There's a formal dining room, romantic master suite with fireplace, gourmet kitchen plus a bonus room. Beautiful black-bottom pool with waterfall and lovely gardens all in an amazing setting with breathtaking mountain

\$1,699,000 659-2267



CARMEL VALLEY - Wonderful three bedroom, two and one half bath Spanish style home with gorgeous Carmel Valley mountain views! This private cul-de-sac home enjoys a cozy family room and living room both with fireplaces, separate dining room, solarium, beautiful garden and patio area plus a two-car garage. Centrally located close to schools, restaurants and shopping.

\$950,000 659-2267



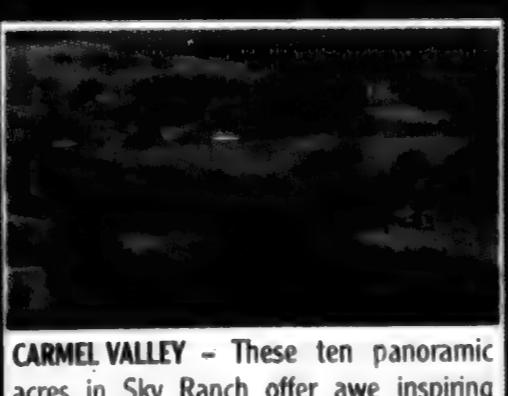
CARMEL VALLEY - Enjoy panoramic views of the ocean, valley, mountains and national forest, from this glorious two bedroom home surrounded by lush laurels and oaks. Offering an observation deck, artist studio, separate guest quarters and charming gardens leading to the pool. The land borders an organic farm to the south, has seven acres terraced for grapes as well as a barn and greenhouse.

\$695,000 659-2267



SEASIDE - Located in desirable Del Monte Heights neighborhood is this updated three bedroom, two bath home on a level corner lot. Open floor plan featuring a cozy living room with wood burning fireplace, family room with hardwood flooring and French doors leading to a spacious back patio and fenced yard - perfect for entertaining. Two car garage plus a security system.

\$495,000 646-2120

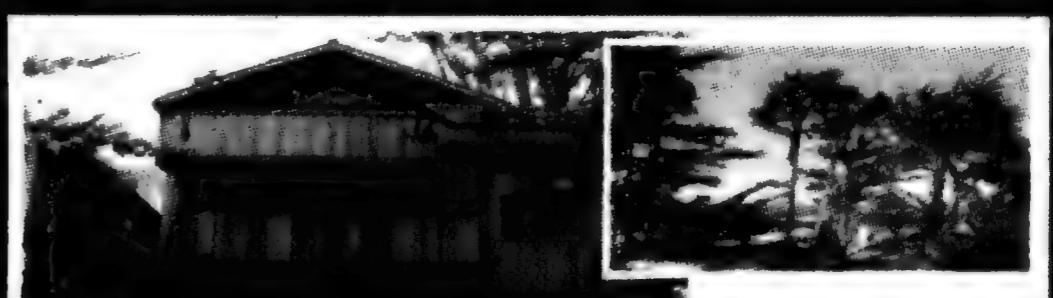


CARMEL VALLEY - These ten panoramic acres in Sky Ranch offer awe inspiring views of the Carmel Valley wine region and the Los Padres National Forest. With a generously sized building site, power on the property, and private mutual water company, imagine the wonderful home that could be yours.

\$220,000 659-2267



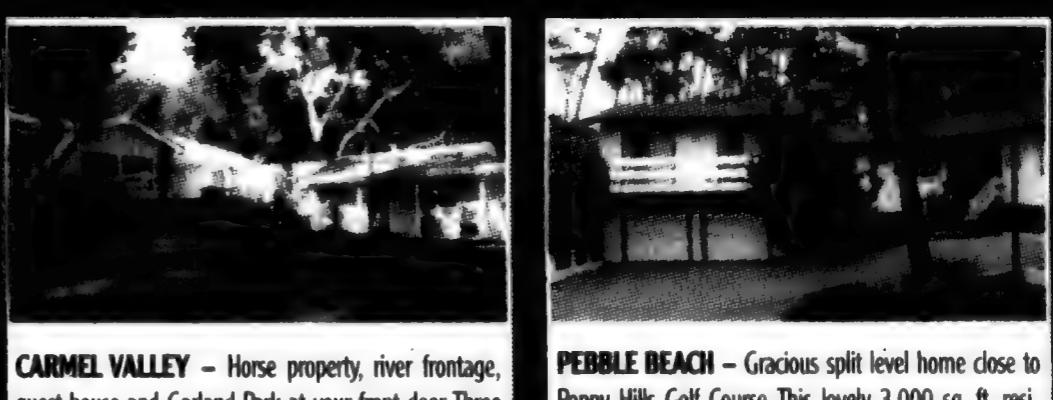
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CARMEL POINT

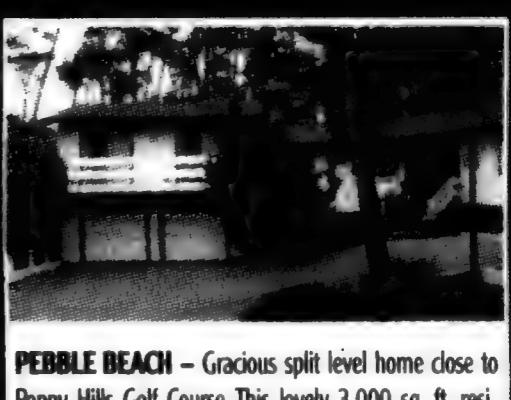
Sophisticated contemporary with sweeping ocean vistas! This remarkable residence exemplifies the melding of talents of a unique and gifted design team featuring soaring glass entry, impeccably finished maple floors, beautifully crafted cabinetry, elegant marble baths and state-of-the-art electronics. Kitchen, great room with fireplace and deck with barbecue area located on the upper level, designed to take full advantage of the views.

\$4,700,000 624-0136



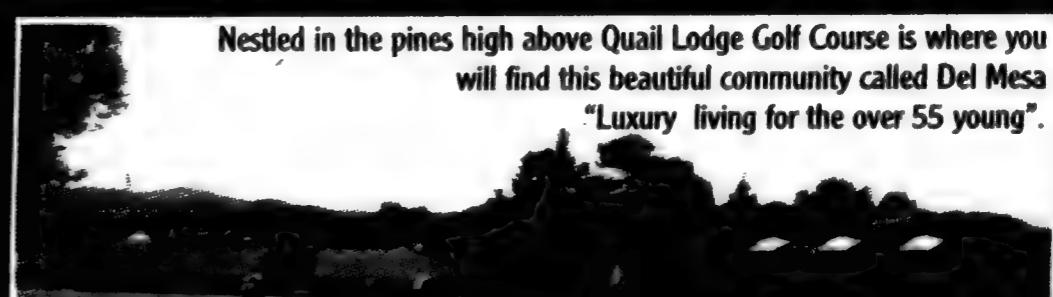
CARMEL VALLEY - Horse property, river frontage, guest house and Garland Park at your front door. Three bedrooms, three baths with guest house (studio with bath). Large storage areas currently used for tack room, but could be used as a workshop/hobby room. Entertain on the lovely deck with spa. Fenced horse pens with automatic watering, large wash rack and riding ring.

\$1,295,000 659-2267



PEBBLE BEACH - Gracious split level home close to Poppy Hills Golf Course. This lovely 3,000 sq. ft. residence offers four bedrooms, three and one half baths, spacious living room with fireplace and a bonus room/office with private side entrance. Wonderfully landscaped quarter acre lot within a beautiful forest setting. Two-car garage and much more.

\$1,195,000 624-6482



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| 282 Del Mesa | 2BR/2BA | \$432,500 | 248 Del Mesa | 2BR/2BA | \$849,000 |
| 102 Del Mesa | 2BR/2BA | \$549,000 | 98 Del Mesa | 2BR/2BA | \$1,050,000 |
| 156 Del Mesa | 2BR/2BA | \$555,000 | | | |
| 283 Del Mesa | 2BR/2BA | \$575,000 | | | |
| 277 Del Mesa | 2BR/2BA | \$695,000 | | | |

For more information please call
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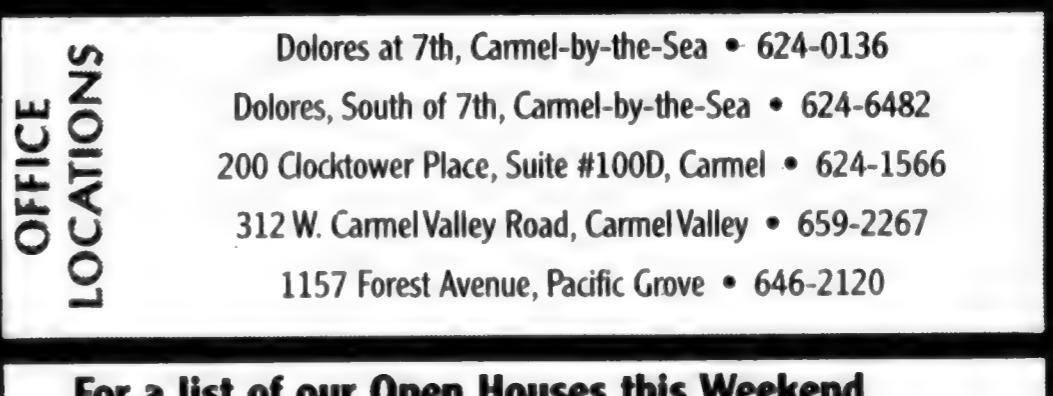
CARMEL - Carmel Woods two bedroom, two bath Mediterranean style home in a great neighborhood. Imagine breakfast on the charming central patio with sunset views from the living room deck. The high ceiling in the living room and dining area provide a dramatic setting, perfect for entertaining. Front yard with sprinkler system and a two car garage. Solid house, solid value!

\$899,000 624-0136



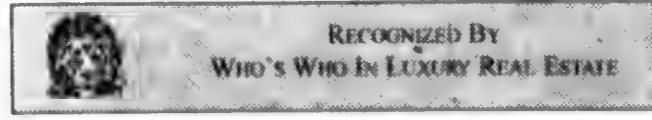
PACIFIC GROVE - Exceptionally maintained 1,475 sq. ft., three bedroom, two bath home within walking distance to the beach, town and schools. This home enjoys great bay views from the second story master bedroom suite, an updated kitchen with solid cherry cabinets and updated baths with custom tile. There is a one car garage plus extra storage. Great location!!

\$729,000 646-2120



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For a list of our Open Houses this Weekend
Please turn to the Directory on Page 8B



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OPEN
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Valley group sues county over hillside road

By MARY BROWNFIELD

MONTEREY COUNTY violated state environmental laws and Carmel Valley land use policies when it approved road work on a subdivision east of mid valley, according to a lawsuit filed in Monterey County Superior Court earlier this month.

Community Planning Review, a newly formed group of residents angered by construction on the old Fiskdale Ranch (now called Coyote Cañon), sued the county and landowners Twelfth Tee Investors and Jim Gregg July 2.

Richard Radowicz, a Carmel Valley resident who protested work on the ranch by holding giant yellow signs on a near-

by hillside in January, signed the lawsuit as an officer of the group, though he said he is not its spokesman. The suit describes Community Planning Review as an association of "property owners, taxpayers and residents of Carmel Valley and the Monterey Peninsula with a clear, present and beneficial interest in land use planning and in the enforcement of environmental quality laws affecting Carmel Valley and the county."

"Just to sum it up, I felt literally outraged with what I had seen that had taken place on that hill," he told The Pine Cone, referring to the hillside visible from Carmel Valley Road just east of Robinson Canyon Road. "And I became even more upset when I discovered that was just a small part of the overall plan, so that's when I decided something had to be done."

The county issued permits for improvements to existing ranch roads in May 2002. Radowicz did not protest the permits then. The lawsuit alleges his group discovered only within the past 180 days that "the project entrance road improvements, as built, were not assessed by the initial study prepared for the road improvements, nor was the project entrance road improvement, as built, consistent with Carmel Valley Master Plan policies."

'Just to sum it up, I felt literally outraged with what I had seen that had taken place on that hill. And I became even more upset when I discovered that was just a small part of the overall plan, so that's when I decided something had to be done.'

— Richard Radowicz

asks the court to void the county's approval of the road work, forbid use of the entrance road and require more CEQA review.

Attorney John Bridges, who works for Gregg, said he received and is reviewing the complaint but could not yet comment on it.

erty owners in the city that it intends to impose a "Storm Water Drainage Utility Fee" on their property. This is to cover the increased cost of the storm water drainage system due to pollution-related requirements imposed by the state and federal governments. This fee is basically a very bad idea.

The storm water system is one of the fundamental city services, such as streets, police and fire protection, forest management plus general housekeeping and maintenance of city facilities. Logically, then, the cost of the storm water system should be paid from the city budget's general revenue. It is difficult to understand the city council's reasoning when, in a June 18 letter announcing this fee on property owners, it says: "The city must look to our citizens to generate these funds." Under this proposed fee, not all citizens will bear this burden, only the property owners. Paying this from general revenues gets everyone involved.

The streets and public rights of way in Carmel make up approximately 25 percent of the city's square-mile area, the balance being private property. Thus, a large proportion of storm water run-off comes from land used by the public, including visitors. This land is a major source of pollutants from motor vehicles, trash, etc. (15,000 to 20,000 cars daily are often clocked on weekends on Ocean Avenue). Private property, especially in the residential areas, contributes very little to the problem. Again why put this burden on property owners only?

The city states that this proposal is in response to shrinking city revenues resulting from the current slump in the economy. It is understandable that the city would seek "new revenue" to deal with this, but is this just a temporary stop-gap while the revenue shortfall exists? No, it appears to be a permanent tax, another nibble at Proposition 13.

The notice of the public hearing (protest hearing) sched-

LETTERS

From page 1A

spent so much time and money. It is another example of utter callous incompetence and outright stupidity!

We have seen this too often in the past. These people should be fired. The city is not so large that a full inventory and categorization of all structures could not be done once and for all so everyone would know what they are dealing with. I have never seen a community that is so incapable of effecting any real decisiveness. Meanwhile, the aforementioned problem is repeated *ad nauseum*, nothing happens on "affordable housing." Flanders Mansion goes nowhere (having lost a great offer in the recent past), the beach becomes progressively worse (note the trash and graffiti on the rocks), tourism revenue decreases (being lost to more progressive and imaginative areas), and soup is argued about by the nuts! Pathetic.

David Horn, Carmel

Against storm drain fee

Dear Editor,

The Carmel City Council last month gave notice to prop-

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Monterey
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Sand City
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Oak Hills
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A new address is just the beginning...

From previous page

uled at the city council chambers on Aug. 5, 2003, provides that if 50 percent of the property owners file a written protest by that meeting, the fee will not be imposed. My written protest is on its way.

Olaf Dahlstrand, Carmel

Investigation by HUD'**Dear Editor,**

Regarding your editorial about Rippling River (July 4): Outraged? You bet. Insulted? Beyond measure. Clearly you don't have all the facts. Yes, people have been living at Rippling River for 30 years. What a nice place to live. The village is a warm and fuzzy place to be. What you missed in your editorial is what qualifies a person to live here. You could live here, too, if you have polio, or had a stroke, maybe a missing limb or two, perhaps MS or MD or some other debilitating disease.

This is the only place of its kind in America. It's not a locked-up security building that isolates people from the community, it's a chance for people with serious physical problems to have a good life. Yes, people here only pay 30 percent of their income for rent, but they have a chance to be independent participants in society.

The only problem is the shoddy maintenance that has caused the buildings to deteriorate. This is not the fault of the disabled residents, but clearly rests on the shoulders of Jim Nakashima and the Housing Authority of Monterey County. There will be an investigation by HUD soon, and this problem will be handled properly.

Chris Sauer, Phil Seymour, Rippling River

More from local atheist**Dear Editor,**

Since letter space is always very limited, let me briefly summarize in Philosophy 101 terms the fallacies in the reasoning of Mr. Matthews and Mr. Hoffman (letters, June 27). Both may have had some training in science but, obviously, it didn't take, since they fudge the real point, which is that no scientist accepts an hypothesis — especially one so wild as that of a caring God — without the most solid evidence. And there is not a scintilla of evidence of the existence of God. That our world is mainly one of chance is not my "opinion," but clearly a fact, as seen in the ways that daily the good, the bad and the indifferent suffer randomly, irrespective of their merits; even infants, obviously sinless, meet with horrible fates.

There are only three ways — count 'em — that could account for the existence of a Creator, Designer, Intelligence supposedly seen by Darwin and your correspondents:

1. He arose from nothing.
2. He always existed.
3. He was made by a greater, more powerful God.

All of these have the same fatal flaw. If He arose from

nothing, than so could the cosmos, *ipso facto* less complicated than its maker. One thinks of the old query, can God make a rock too heavy for Him to lift? Either a Yes or No leads to a logical contradiction.

Can man or God make anything more complex in every way than He is? Computers can do much we can't, especially in calculations, but will one ever write like Shakespeare, compose like Mozart or paint like Vermeer? Will it ever know love, hate, fear, envy, empathy? I say no.

If God always existed, then, again, so could the Universe, so God is redundant as an explanation

And if a greater God made him, we must ask, who made the greater God — a still greater one? That leads to an infinite regression of ever greater creators, which explains nothing and is actually rather silly.

I hope all you Intelligent Design naifs get the point: anything that accounts for God accounts for a completely Godless cosmos, so not only is there no evidence whatever for His existence, but as an explanation of anything, He's redundant. As the great astronomer put it to Napoleon, "I have no need for that hypothesis!"

I appeal to all your readers on a key point. Can they honestly say after following the news for a year, during which saints are just as likely as sinners to suffer horrible diseases, that it's not mainly a world of chance? Your kind, generous, sweet old aunt is just as likely to meet an agonizing, slow death as the worst villain. Right now, in fact, the Pope himself is riddled with dreadful ailments. Fires, floods, plagues and earthquakes, none caused by human misbehavior in most cases, ravage us all daily

As to what Darwin or the moronic Creationists assert, I can only say that people very gifted in some talents often talk utter nonsense outside their fields. Darwin knew nothing, I suspect, about philosophy, or Descartes' "Cogito Ergo Sum" ("I think, therefore I am"). It never occurred to Darwin — how could it — that what seemed a table was mostly empty space full of bizarre moving particles, that there may not be any "Reality" out there at all, but only his own perceptions. We know only what four fallible senses and laboratory instruments tell us.

It's logically impossible to disprove that The Pine Cone, its staff, and I are all a dream of Mr. Matthews, and have no "real" existence.

Finally: "God did it" has no more probative value than

"The Tooth Fairy did it!"

Arthur Porges, Pacific Grove

House a student**Dear Editor,**

We are looking for homes for two young Tibetan men who will be coming to the Monterey Institute of International Studies for the coming academic year, beginning in late August.

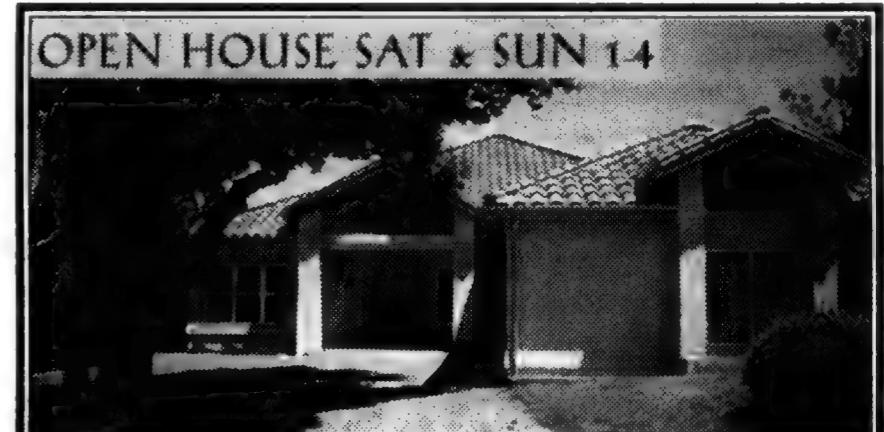
One, whose field is "information studies," is from Tibet itself, and the other, a Fulbright scholar, is from the Tibetan Refugee Community in India.

The ideal situation for each of them would be a room in a private home where they can get the feel of American life through an American family. They would be able to pay modest rent and would be pleased to do light chores.

If you should have a place for one of these young people, please give us a call and we will put you in touch with the Tibet Fund in New York, their sponsors.

You you, and TASHI DELEK!

Susan and Michel Willey, Carmel-by-the-Sea
624-9334



OPEN HOUSE SAT & SUN 1-4
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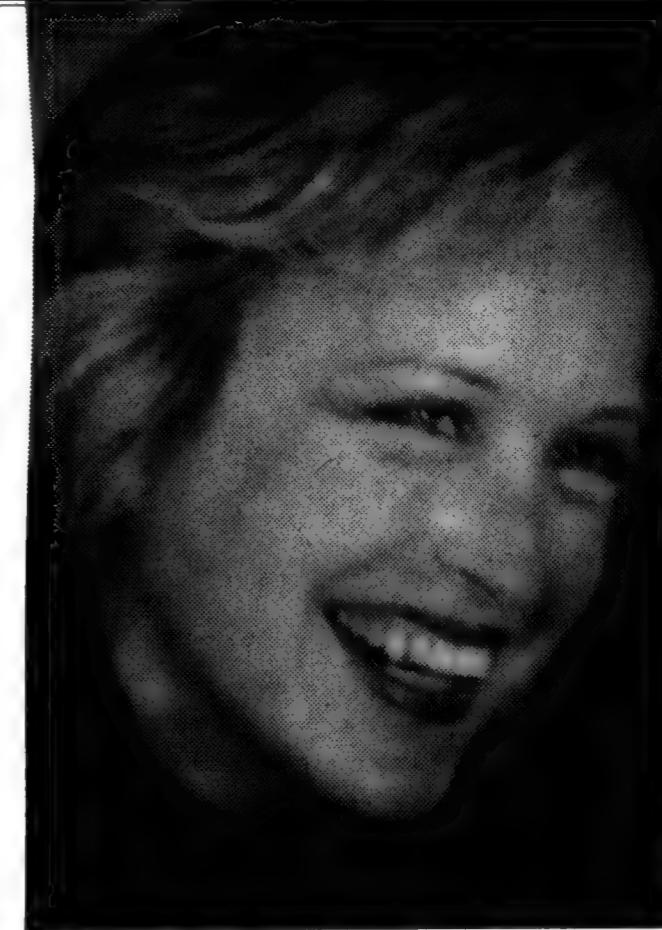
Two-year new Mid-Valley Mediterranean on oak-studded 1.02 acres with panoramic view. Three bedrooms, 2 and a half baths, 2235 square feet. Private well. \$1,295,000.

Re-al-tor (ré'äl-tär). *n.* Usually has 3 phone numbers, the BMW, lots of outfits.

great Re-al-tor (grät ré'äl-tär). *n.* 1. Usually has 3 phone numbers, the BMW, lots of outfits; problem solver, thinks critically; experienced, professional; clients describe her as caring, tenacious, bright, witty, forthright; brutally honest. 2. Carol Crandall. 3. Works for Alain Pinel.

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Anthony Davi, Jr., REALTOR® (831) 229-3284

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OPEN SUNDAY 1:30-3:30

24617 Lower Trail, Carmel

This spacious move-in condition 3 bedroom, 2.5 bath home of approx. 1790 sf boasts more than a peek of the ocean, top-of-the-line appliances in the kitchen, wood floors, attached 2-car garage, a wonderful patio for outdoor entertaining, nice landscaping and fresh paint. A great value! **PRICE REDUCED! \$719,000**

Carmel Valley

OPEN SUNDAY 1-3

279 Calle de Los Agrinemos, Carmel Valley

Welcome to the essence of Carmel Valley. This charming 3 bedroom, 2 bath home plus detached studio with bath is enhanced by two rustic Carmel stone fireplaces, skylights and wood floors. Borders a 20+ acre meadow with walking paths and historic oaks. Waiting for your creative touches. **\$740,000**

BY APPOINTMENT

15333 Via La Gitana, Carmel Valley

This cozy 3 bedroom, 2.5 bath, 2-story home sits on approx. 2.5 acres with fabulous views of the Santa Lucia Mountains. Other features include beautifully landscaped gardens with stone paths, hot tub, wood floors and Carmel Stone fireplace. All just minutes from Carmel Valley Village. **\$839,000**

For More Details:

Kelli Harris & Linda Aspinwall
(831) 915-0101

COMPLETE TEXT OF REVISED MCPHERSON BILL

Editor's Note: The following is the amended text of Senator Bruce McPherson's Senate Bill 149. Originally drafted to replace the elected directors of the Monterey Peninsula Water Management District board, the bill, amended July 10, would now impose a three-year deadline on the water district to approve an environmental study for a project producing 10,700 acre-feet of water. The modified bill will next be considered by the Assembly Committee on Appropriations in August.

Italics indicate material added to the bill by the Assembly Local Government Committee. *Strike-throughs* indicate material

SB 149
AMENDED IN ASSEMBLY JULY 10,
2003

INTRODUCED BY Senator McPherson

Feb. 7, 2003

(Principal coauthor: Senator Perata)
(Coauthors: Assembly Members Calderon, Negrete McLeod and Salinas)

An act to amend Sections 1, 7, 9, 101, 133, 202, 251, 252, 253, and 431 of, to amend the heading of Article 6 (commencing with Section 671) of Chapter 3 of Part 5 of, to add Section 202.5 to, to add Chapter 3.5 (commencing with Section 685) to Part 5 of, to repeal Sections 136, 203, 204, 205, 671, and 673 of, to repeal Chapter 2 (commencing with Section 221) of Part 3 of, and to repeal Article 2 (commencing with Section 471) of Chapter 8 of Part 4 of, the Monterey. An act to amend Section 431 of, to amend the heading of Article 6 (commencing with Section 671) to Chapter 3 of Part 5 of, to add Chapter 3.5 (commencing with Section 685) to Part 5 of, to repeal Sections 671 and 673 of, and to repeal Article 2, (commencing with Section 471) of Chapter 8 of Part 4 of, the Monterey Peninsula Water Management District Law (Chapter 527 of the Statutes of 1977), relating to water.

LEGISLATIVE COUNSEL'S DIGEST

(1) Existing law, the Monterey Peninsula

Water Management District Law, establishes the Monterey Peninsula Water Management District and provides for its powers and purposes. The district law provides for the election of 5 members and the appointment of 2 members to the district's board of directors. The district law requires the board of the district to call an election for the voters of the district to approve projects proposed to be undertaken by the board. The district law authorizes the board to issue revenue bonds in accordance with certain provisions of law, and subject to approval by district voters.

This bill would change the title of the law to the Monterey Peninsula Water Board Law. The bill would provide for a 7 person appointed board of elected representatives from each of the cities within the district, appointed by the mayor of each city, and one representative from the unincorporated area. The requirements of the bill to establish an appointed board would impose a state mandated local program. The bill would provide that each board member has one vote, except

that, upon the call and request of any board member present and able to vote, a weighted voting formula would be applied to any vote to be taken by the board. The bill would repeal the provisions that require an election to be held to approve projects proposed to be undertaken by the board, and would require, instead, the board to hold a hearing to consider public comments regarding a proposed project. The bill would authorize each board member to vote in favor of the issuance of the board, by ordinance, to issue revenue bonds subject to an authorization to do so by his or her appointing power but without voter approval, to pay the costs of constructing facilities for the production, storage, transmission, or treatment of water.

The bill would become operative on the date on which the Secretary of State notifies the Monterey Peninsula Water Management District that the United States Attorney General has "precleared," in accordance with certain federal law, the changes that the bill would make with regard to the manner of selecting board members make that ordinance subject to referendum, thereby imposing a state-mandated located programs by imposing election duties on county officials. The bill would impose a state-mandated local program by imposing requirements on the district. The bill would dissolve the board of the district on January 1, 2007, under certain circumstances.

(2) The California Constitution requires the state to reimburse local agencies and school districts for certain costs mandated by the state. Statutory provisions establish procedures for making that reimbursement. This bill would provide that no reimbursement is required by this act for a specified reason.

Vote: majority.

Appropriation: no.

Fiscal committee: yes.

State-mandated local program: yes.

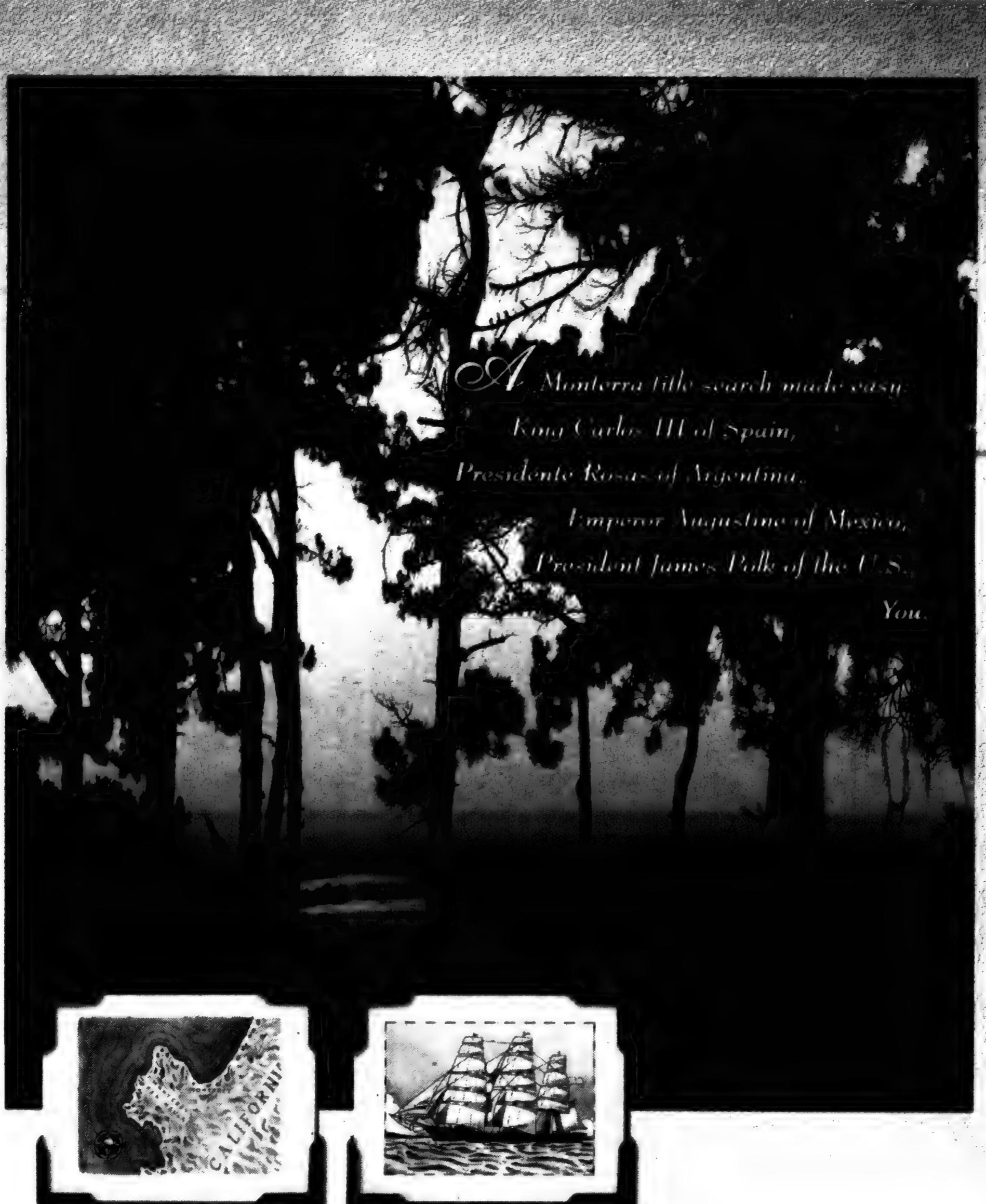
THE PEOPLE OF THE STATE OF CALIFORNIA DO ENACT AS FOLLOWS:

SECTION 1. Section 1 of the Monterey Peninsula Water Management District Law (Chapter 527 of the Statutes of 1977) is amended to read: Section 1. This act shall be known and may be cited as the Monterey Peninsula Water Board Law.

SEC. 2. Section 7 of the Monterey Peninsula Water Management District Law (Chapter 527 of the Statutes of 1977) is amended to read: Sec. 7. "District" means the Monterey Peninsula Water Board.

SEC. 3. Section 9 of the Monterey Peninsula Water Management District Law (Chapter 527 of the Statutes of 1977) is amended to read: Sec. 9. "Board" and "board of directors" means the governing board of directors of the district appointed pursuant to Section 202.

SEC. 4. Section 101 of the Monterey Peninsula Water Management District Law (Chapter



Going back centuries, many laid claim but none could fully take possession of this place called Monterra. Until now. Monterra's verdant, untamed expanse stretches out famously above the coastline and represents the ultimate expression of the rich, vibrant Monterey lifestyle it overlooks. Close to town. Close to the airport. Close to ideal. Monterra already belongs to the ages. Now it can belong to you. For exclusive homesite details and pricing information, visit our Web site.

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527 of the Statutes of 1977) is amended to read: See. 101. There is hereby created a district known and designated as the Monterey Peninsula Water Board.

SEC. 5. Section 133 of the Monterey Peninsula Water Management District Law (Chapter 527 of the Statutes of 1977) is amended to read: See. 133. The Monterey Peninsula Water Board is hereby declared to be and is a body politic and corporate, and as such shall have, among others, the powers enumerated in this law and such other powers as the law may provide.

SEC. 6. Section 136 of the Monterey Peninsula Water Management District Law (Chapter 527 of the Statutes of 1977) is repealed.

SEC. 7. Section 202 of the Monterey Peninsula Water Management District Law (Chapter 527 of the Statutes of 1977) is amended to read: See. 202. (a) The board shall consist of seven members selected in accordance with this section. (b) The board shall consist of one elected representative from each of the cities within the district (Carmel-by-the-Sea, Del Rey Oaks, Monterey, Pacific Grove, Sand City, and Seaside), and one elected representative from the unincorporated area within the district's boundary. (c) The mayor of each city within the district shall appoint a member to the board. The appointed board member shall be either the mayor or a city council member of the appointing entity. (d) For the unincorporated area, the board member shall be an elected member of the county board of supervisors who represents most of the unincorporated population within the district boundary. (e) Each member of the board shall serve at the pleasure of the appointing power.

SEC. 8. Section 202.5 is added to the Monterey Peninsula Water Management District Law (Chapter 527 of the Statutes of 1977), to read: See. 202.5. While serving on the board, each board member shall exercise his or her independent judgment on behalf of the interests of the district's residents, property owners, and the public as a whole and not solely the interests of the appointing power. This section does not require the abstention of any member on any matter, nor does it create a right of action for any person.

SEC. 9. Section 203 of the Monterey Peninsula Water Management District Law

(Chapter 527 of the Statutes of 1977) is repealed.

SEC. 10. Section 204 of the Monterey Peninsula Water Management District Law (Chapter 527 of the Statutes of 1977) is repealed.

SEC. 11. Section 205 of the Monterey Peninsula Water Management District Law (Chapter 527 of the Statutes of 1977) is repealed.

SEC. 12. Chapter 2 (commencing with Section 221) of Part 3 of the Monterey Peninsula Water Management District Law (Chapter 527 of the Statutes of 1977) is repealed.

SEC. 13. Section 251 of the Monterey Peninsula Water Management District Law (Chapter 527 of the Statutes of 1977) is amended to read: See. 251. The board shall hold its initial meeting of appointed members as soon as possible after the operative date of this act. The board shall elect one of its members chairperson, and shall thereupon provide for the time and place of holding its meetings and the manner in which special meetings may be called upon adequate notice to the public. At the first meeting in the month of January of each year, or at the next meeting following the creation of a vacancy in the office of chairperson, the board shall choose one of its members chairperson and one of its members vice chairperson.

SEC. 14. Section 252 of the Monterey Peninsula Water Management District Law (Chapter 527 of the Statutes of 1977) is amended to read: See. 252. The chairperson of the board shall preside at all meetings of the board. In the case of the absence or inability to act of the chairperson, the vice chairperson shall preside. In the case of the absence or inability to act of the chairperson and vice chairperson, the members present shall by a resolution entered in the records of

the board, select one of their number to act as temporary chairperson. Any member of the board may administer oaths when necessary in the performance of his or her official duties.

SEC. 15. Section 253 of the Monterey Peninsula Water Management District Law (Chapter 527 of the Statutes of 1977) is amended to read: See. 253. (a) A majority of the members of the board shall constitute a quorum for the transaction of business. The board shall act only by ordinance, resolution, or motion. On all ordinances, the roll shall be called and the ayes and nays recorded in the records of the board. Resolutions and motions may be adopted by voice vote, but on demand of any member the roll shall be called. Except as otherwise provided in this act, no ordinance, resolution, or motion shall be passed nor become effective without the affirmative vote of the majority of the members of the board. (b) Subject to subdivision

(c), each member has one vote. (c) (1) Upon the call and request of any board member present and able to vote, a weighted voting formula shall apply for any vote to be taken by the board, with each member having one or more votes based upon the population of the city or unincorporated area within the district boundary as follows: Population No. of votes 0 to 9,999 1 10,000 to 24,999 2 25,000 to 49,999 3 50,000 to 74,999 4 75,000 to 99,999 5 100,000 and above 6 (2) For the purpose of determining the population within a city or unincorporated area within the district, the more recent federal census or Department of Finance population estimate shall be used.

SECTION 1. (a) The Legislature finds and declares that there is a statewide housing crisis. Within the boundaries of the Monterey Peninsula Water Management

See SB149 page 10B

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Michael Kirch
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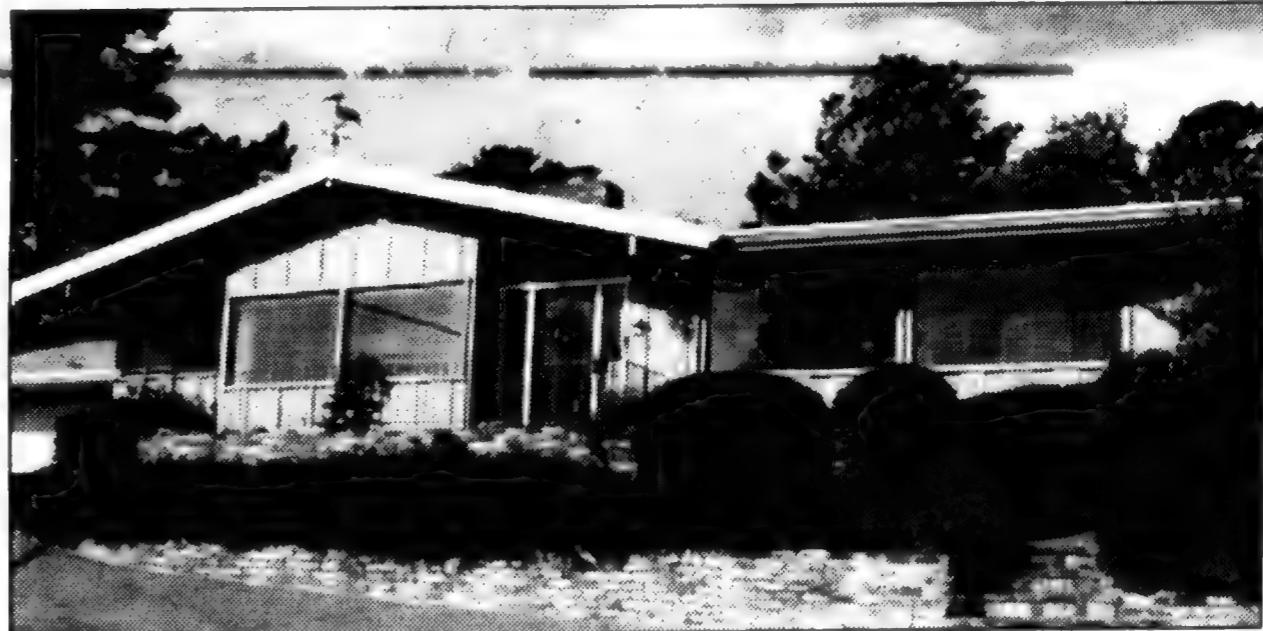


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|-------------------------------------------------------------------------|------------------|
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| 2 Bedroom/2 Bath — many extras & nice view | \$320,000 |
| 2 Bedroom/2 Bath — near berm & tiled patio | \$329,500 |
| 2 Bedroom/2 Bath — king-size end unit near Casa Central, gardens & pool | \$430,000 |

PASADERA. Build the house of your dreams on this corner lot, located on the beautiful championship golf course designed by Jack Nicklaus. The lot is in a private area of Pasadera surrounded by rolling hills. For your added enjoyment, there is a clubhouse, plus 2 swimming pools, & tennis courts nearby. **\$1,395,500.**

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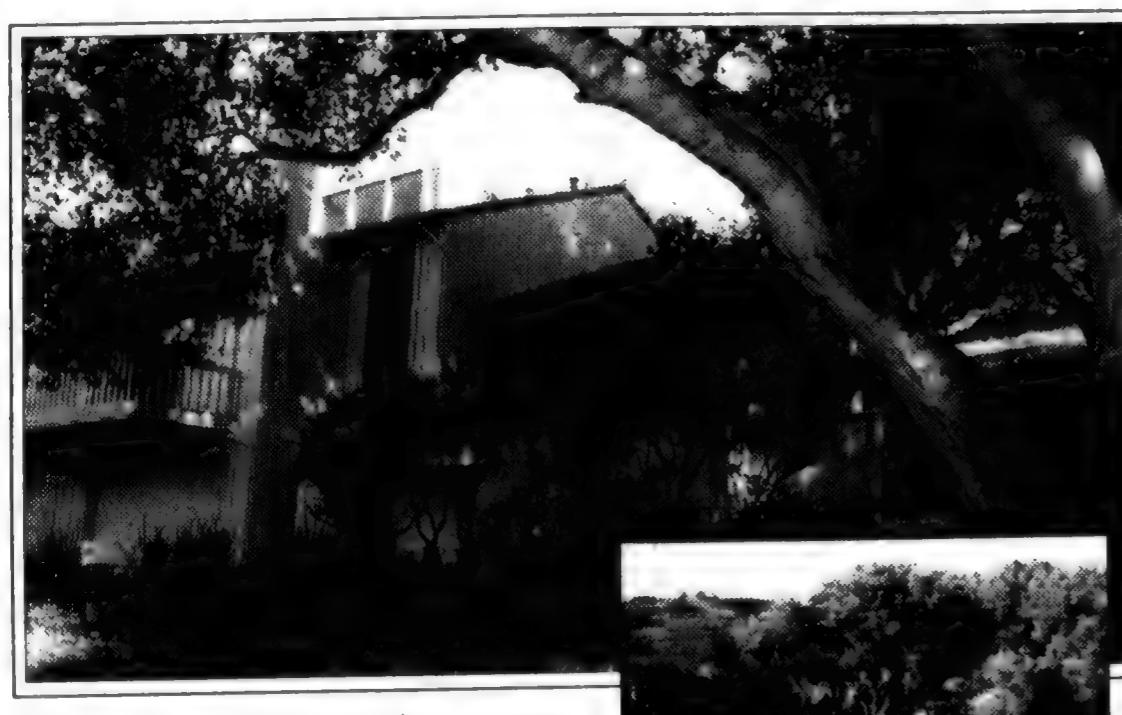


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The Shops at The Lodge, Pebble Beach

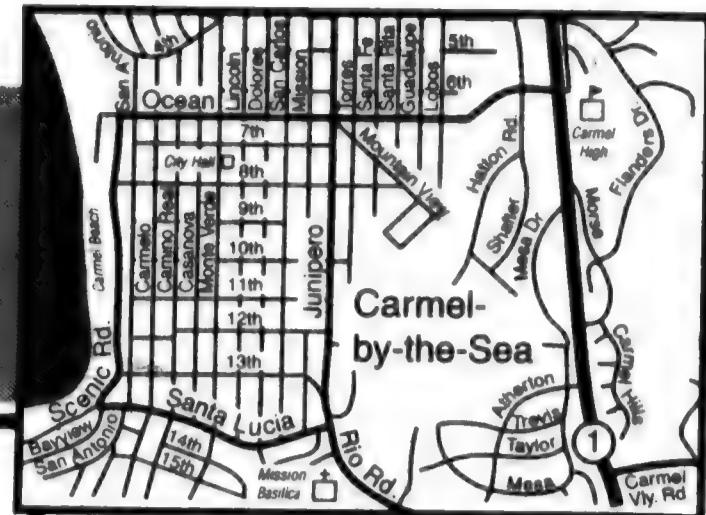
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51422 Partington(call for gt code)
John Saar Properties

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Big Sur
917-2770

CARMEL

| | |
|--------------------------------------------------------------------------------------|------------------------------------------------------------------|
| \$695,000 3bd 2ba 26547 Aspen John Saar Properties | Su 3:30-5:30 Carmel 625-0500 |
| \$949,000 3bd 2ba NW Dolores & 3rd John Saar Properties | Su 1-3 Carmel 625-0500 |
| \$1,595,000 3+3+guest house 2970 Franciscan John Saar Properties | Su 12-2 Carmel 625-0500 |
| \$1,998,000 3bd 2ba 3 NW Lincoln & 9th John Saar Properties | Su 12-4 Carmel 625-0500 |
| \$629,500 3bd 2ba 3340 Rio Rd Coldwell Banker Del Monte | Sa 3-5 Carmel 626-2222 |
| \$715,000 2bd 1.5ba 24936 Valley Way Coldwell Banker Del Monte | Su 2-4 Carmel 626-2221 |
| \$718,000 2bd 1ba Santa Fe 4SW of 1st Ave Coldwell Banker Del Monte | Sa 2-4 Carmel 626-2221 |
| \$719,000 3bd 2.5ba 24617 Lower Trail Coldwell Banker Del Monte | Su 1:30-3:30 Carmel 626-2223 |
| \$720,000 2bd 2.5ba 3850 Rio Road #54 The Mitchell Group | Sa 2-4 Su 1-4 Carmel 624-6482 |
| \$739,900 2bd 1.5ba Torres 2SE of 1st Alain Pinel Realtors | Sa 2:30-4:30 Carmel 622-1040 |
| \$829,000 2bd 2ba 2nd 2NW of Carpenter Alain Pinel Realtors | Su 1:30-4 Carmel 622-1040 |
| \$829,000 2bd 2ba 2nd 2NW of Carpenter Alain Pinel Realtors | Sa 12:30-3:30 Mission 5SE of 12th Ave Alain Pinel Realtors |
| \$849,500 3bd 2ba 25602 Morse Dr Coldwell Banker Del Monte | Su 1:3-30 Carmel 626-2222 |
| \$949,000 2bd 2ba 24767 Dolores St John Saar Properties | Su 2-4 Carmel 625-0500 |
| \$950,000 2bd 1.5ba NE Corner Santa Fe & 2nd Alain Pinel Realtors | Sa 1-4 Carmel 622-1040 |
| \$1,050,000 3bd 2ba 26201 Mesa Place Mid Coast Investments | Su 1-3 Carmel 428-3800 |
| \$1,095,000 3bd 3ba Carmel Knolls Coldwell Banker Del Monte | Sa 2-4 Carmel 626-2222 |
| \$1,199,000 3bd 2ba Carpenter 2NW of 5th Coldwell Banker Del Monte | Su 1-3 Carmel 626-2223 |
| \$1,250,000 3bd 2ba Santa Rita 4 NW of 6th The Mitchell Group | Sa 12-2 Carmel 624-6482 |
| \$1,275,000 3bd 2.5ba 4SW of Mission & 10th Burchell House Properties | Sa 1-3 Carmel 624-6461 |
| \$1,285,000 3bd 2ba NE Corner 12th & San Carlos Alain Pinel Realtors | Su 12-3 Carmel 622-1040 |
| \$1,295,000 2bd 2ba Santa Fe 3 NW of 6th The Mitchell Group | Su 1-4 Carmel 624-6482 |
| \$1,295,000 4bd 3ba 3 Trail View Dr By Owner | Su 2-4 Carmel 626-1023 |
| \$1,295,000 3bd 2ba 24439 San Juan Alain Pinel Realtors | Su 1:30-4:30 Carmel 622-1040 |
| \$1,295,000 3bd 2ba 24439 San Juan Alain Pinel Realtors | Sa 2-5 Carmel 622-1040 |
| \$1,295,000 3bd 3.5ba+get hs 24753 Upper Trail Alain Pinel Realtors | Su 1:30-4 Carmel 622-1040 |
| \$1,295,000 4bd 2ba 24685 Camino Del Monte Alain Pinel Realtors | Su 1-4 Carmel 622-1040 |
| \$1,575,000 4bd 2.5ba San Carlos 5SE of 13th Coldwell Banker Del Monte | Sa 1-3 Carmel 626-2224 |
| \$1,575,000 4bd 2.5ab San Carlos 5 SE of 13th Coldwell Banker Del Monte | Su 1-4 Carmel 626-2224 |
| \$1,645,000 3bd 2ba+den Santa Fe & 3rd SW Cor Coldwell Banker Del Monte | Sa 1-3 Carmel 626-2222 |
| \$1,645,000 3bd 2ba+den Santa Fe & 3rd SW Cor Coldwell Banker Del Monte | Su 1-4 Carmel 626-2222 |
| \$1,695,000 4bd 3.5ba 24602 Camino Del Monte Coldwell Banker Del Monte | Sa 2-4 Carmel 626-2222 |
| \$1,795,000 4bd 3ba 3311 San Luis Coldwell Banker Del Monte | Sa 12-1:30 Carmel 626-2223 |
| \$1,795,000 4bd 3ba 26271 Camino Real Alain Pinel Realtors | Sa Su 1-4 Carmel 622-1040 |
| \$1,849,000 2bd 2ba+2 Lots 24793 Santa Rita Alain Pinel Realtors | Su 1-4 Carmel 622-1040 |
| \$1,950,000 2bd 2ba 2448 Bayview Avenue The Mitchell Group | Sa Su 1-4 Carmel 624-0136 |
| \$1,988,000 3bd 2.5ba Lincoln 2 SW of 12th The Mitchell Group | Sa Su 1-4 Carmel 624-6482 |
| \$1,990,000 3bd 2ba 2SW of 8th of San Carlos Carver Realty | Sa Su 1-4 Carmel 624-8181 |
| \$1,995,000 3bd 3ba So. End of Torres on 11th Ave Alain Pinel Realtors | Su 1-4 Carmel 622-1040 |
| \$2,070,000 3bd 2.5ba Casanova 5SW of 13th Coldwell Banker Del Monte | Su 12-2 Carmel 626-2222 |
| \$2,095,000 3bd 2ba SW Cor Lincoln/12th (new const) The Mitchell Group | Sa 1-3 Su 12-2 Carmel 659-2267 |
| \$2,295,000 3bd 3ba Santa Fe 4SE of 3rd Alain Pinel Realtors | Su 1-4 Carmel 622-1040 |
| \$2,295,000 3bd 2.5ba Monte Verde 3 NW Santa Lucia The Mitchell Group | Su 2-4 Carmel 624-6482 |

THIS WEEKEND'S OPEN HOUSES July 19-20**MONTEREY**

| | |
|-------------------------------------------------------------------------------|--------------------------------------|
| \$479,000 2bd 1ba 777 Filmore St Coldwell Banker Del Monte | Sa 1-3 Monterey 626-2226 |
| \$549,000 2bd 2ba 400 Mar Vista #10 Coldwell Banker Del Monte | Su 2-4 Monterey 626-2222 |
| \$585,000 2bd 2ba 636 Lyndon John Saar Properties | Su 2:30-4:30 Monterey 625-0500 |
| \$729,000 3bd 2ba 564 Mar Vista Dr Coldwell Banker Del Monte | Sa 12:30-3 Monterey 626-2222 |
| \$749,900 3bd 2.5ba 688 Lobos Coldwell Banker Del Monte | Su 1-3 Monterey 626-2222 |
| \$799,000 4bd 2ba 138 Monte Vista Drive The Mitchell Group | Su 2:30-4:30 Monterey 646-2120 |
| \$899,000 3bd 2.5ba 1089 Harrison St. John Saar Properties | Sa Su 1-4 Monterey 622-7227 |
| \$899,950 4bd 3ba 6 Deer Forest Dr Coldwell Banker Del Monte | Sa 1-3 Monterey 626-2223 |
| \$930,000 3bd 2ba 1591 Irving Avenue The Mitchell Group | Sa Su 2-4 Monterey 646-2120 |
| \$935,000 2bd 2ba 16 Beach Coldwell Banker Del Monte | Sa 10-12 Monterey 626-2226 |
| \$2,895,000 3bd 3ba+get hs 801 Mesa Rd Coldwell Banker Del Monte | Sa 2-4 Monterey 626-2223 |
| \$2,895,000 3bd 3ba 801 Mesa Rd Coldwell Banker Del Monte | Su 2-4 Monterey 626-2223 |

PEBBLE BEACH

| | |
|--------------------------------------------------------------------------------|------------------------------------------|
| \$799,000 2bd 2.5ba 3021 Strawberry Hill Alain Pinel Realtors | Su 2:30-4:30 Pebble Beach 622-1040 |
| \$845,000 2bd 2ba 4107 Pine Meadows Way Coldwell Banker Del Monte | Sa 1-4 Pebble Beach 626-2223 |
| \$875,000 3bd 3.5ba 3058 Lopez Coldwell Banker Del Monte | Su 1:30-3:30 Pebble Beach 626-2222 |
| \$995,000 2bd 2.5ba 1046 Vaquero Rd Coldwell Banker Del Monte | Su 2-4 Pebble Beach 626-2223 |
| \$1,395,000 3bd 2.5ba 4028 Ronda Rd Coldwell Banker Del Monte | Su 1-4 Pebble Beach 626-2222 |
| \$1,450,000 4bd 2.5ba 2963 Cormorant Rd Coldwell Banker Del Monte | Sa 1-3 Pebble Beach 626-2226 |
| \$2,195,000 4bd 4.5ba 3057 Cormorant Alain Pinel Realtors | Sa Su 1-4 Pebble Beach 622-1040 |
| \$2,695,000 4bd 4ba 1432 Lisbon Lane The Mitchell Group | Sa 2-4 Pebble Beach 624-0136 |
| \$2,695,000 3bd 2ba 3088 Hacienda Coldwell Banker Del Monte | Sa 2-4 Pebble Beach 626-2222 |
| \$3,950,000 4bd 3.5ba 1205 Benbow Alain Pinel Realtors | Su 2-4 Pebble Beach 622-1040 |
| \$3,995,000 4bd 3ba+ 1452 Susan Way Coldwell Banker Del Monte | Su 1-4 Pebble Beach 626-2223 |

DEL REY OAKS

\$525,000 3bd 1ba
1048 Portola
Coldwell Banker Del Monte

Su 1-3
Del Rey Oaks
626-2222

MARINA

\$345,000 2bd 1ba
3109 Crescent Ave
Coldwell Banker Del Monte

Sa 1:30-4
Marina
626-2222

MONTEREY/SALINAS HWY.

| | |
|---------------------------------------------------------------------------------------|--------------------------------------|
| \$489,000 3bd 2ba 25527 Sunflower Court The Mitchell Group | Su 1-4 Mtry/Sins Hwy 659-2267 |
| \$679,000 4bd 2.5ba 18352 Fieldcrest Lane Coldwell Banker Del Monte | Su 2-4 Mtry/Sins Hwy 626-2224 |
| \$679,000 4bd 2.5ba 18352 Fieldcrest Lane Coldwell Banker Del Monte | Sa 2-4 Mtry/Sins Hwy 626-2224 |
| \$895,000 3bd 2ba 12665 Corte Cordillera Alain Pinel Realtors | Sa 2-5 Mtry/Sins Hwy 622-1040 |
| \$995,000 3bd 3ba 189 Pine Canyon The Mitchell Group | Sa 1-3 Mtry/Sins Hwy 659-2267 |
| \$1,195,000 3bd 3ba 416 Las Laderas Alain Pinel Realtors | Sa 12-5 Mtry/Sins Hwy 622-1040 |
| \$1,297,000 4bd 3.5ba 25300 Camino De Chamilas Coldwell Banker Del Monte | Sa 1-3 Mtry/Sins Hwy 626-2222 |
| \$1,395,000 4bd 3.5ba 19619 Long View Terrace Alain Pinel Realtors | Su 12-3 Mtry/Sins Hwy 622-1040 |
| \$1,575,000 3bd 3.5ba 11358 Saddle Rd Coldwell Banker Del Monte | Su 1-4 Mtry/Sins Hwy 626-2226 |
| \$1,795,000 3bd 2.5ba 13203 Corte De Chamilas Coldwell Banker Del Monte | Sa 1-3 Mtry/Sins Hwy 626-2222 |
| \$1,950,000 4bd 4.5ba 10255 Saddle Alain Pinel Realtors | Su 11-1 Mtry/Sins Hwy 622-1040 |
| \$2,350,000 4bd 3.5ba 27745 Mesa Del Toro The Mitchell Group | Sa 1-4 Mtry/Sins Hwy 659-2267 |
| \$2,949,000 4bd 5.5ba 318 Pasadera Court Prudential California Realty</ | |

PACIFIC GROVE

| | | |
|---------------------------|-----------|---------------|
| \$879,000 | 3bd 2ba | Su 1:00-4:00 |
| 135 Forest Ave | | Pacific Grove |
| John Saar Properties | | 625-0500 |
| \$935,000 | 2bd b2a | Su 1-3 |
| 16 Beach | | Pacific Grove |
| Coldwell Banker Del Monte | | 626-2226 |
| \$1,295,000 | 3bd 2.5ba | Su 1-4 |
| 115 Monterey Ave | | Pacific Grove |
| Alain Pinel Realtors | | 622-1040 |
| \$2,195,000 | 6bd 7ba | Sa 2-4 |
| 1205 Ocean View Blvd | | Pacific Grove |
| Coldwell Banker Del Monte | | 626-2221 |

SANTA CRUZ

| | | |
|----------------------|-----------|------------|
| \$1,195,000 | 3bd 2.5ba | Su 2-5 |
| 404 Camino Al Mar | | Santa Cruz |
| Alain Pinel Realtors | | 622-1040 |

SEASIDE

| | | |
|---------------------------|-----------|--------------|
| \$389,000 | 2bd 1.5ba | Sa 12-2 |
| 1267 Hamilton Ave | | Seaside |
| Coldwell Banker Del Monte | | 626-2222 |
| \$447,500 | 2bd 1.5ba | Sa Su 2-4:30 |
| 2040 Paralta | | Seaside |
| Alain Pinel Realtors | | 622-1040 |
| \$529,000 | 3bd 2ba | Sa 12-3 |
| 585 Elm St | | Seaside |
| Alain Pinel Realtors | | 622-1040 |

SALINAS

| | | |
|----------------------|---------|----------|
| \$380,000 | 3bd 2ba | Sa 1-4 |
| 847 Bedford | | Salinas |
| Alain Pinel Realtors | | 622-1040 |

| | | |
|---------------------------|---------|----------|
| \$495,000 | 5bd 3ba | Sa 1-3 |
| 1730 Beacon Hill Rd | | Salinas |
| Coldwell Banker Del Monte | | 626-2222 |



An original Carmel beachfront cottage with panoramic views of Point Lobos and Pebble Beach. One of 12 rare lots right on the beach. This magnificent one-of-a-kind stone cottage has a cozy interior with two bedrooms and two baths. Outside is an intimate English garden and terrace.

For sale by owner. Interested parties please e-mail maria@gardencourtantiques.com

MOVING AWAY?

Keep up with Carmel with a subscription to The Carmel Pine Cone.

Call 624-0162 and ask for rate information.

COLDWELL BANKER

OPEN SAT. 1-3 & SUN. 1-4

South of Ocean Avenue!

**San Carlos 5 SE of 13th**

New throughout! Enjoy this spacious 4 bedroom, 2-1/2 bath home within easy walking distance to Carmel Beach and Village. Gourmet kitchen with Viking appliances and polished stone countertops. Bathrooms with tumbled stone counters, baths and floors. Warm hardwood floors throughout. Secluded courtyard and patios of sand set tumbled pavers. \$1,575,000



Bill Wilson
BROKER ASSOCIATE
(831) 626-0650 (831) 915-1830

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Alain Pinel Realtors

YOUR GALLERY FOR FINE HOMES

OCEAN VIEWS in

Carmel-by-the-Sea

Cocooning in the millennium: what could be a better source of happiness than this safe haven in Carmel-by-the-Sea? Reflecting pride of ownership, this 2000+ sf 3bd/3ba home features scenic ocean views, an upstairs Master Suite with fireplace, coffered ceilings, bay windows, 2 sun filled decks & Zen-inspired Rose Gardens.

Offered at \$1,750,000



RESHLY REDONE in Carmel-by-the-Sea

Freshly redone, this bright 2 bedroom, 1.5 bath Carmel cottage is just a short distance to the center of town. Nicely decorated, with built-in bookcases accenting a wood-burning fireplace, the interior offers a relaxing retreat. French doors lead to a deck and private garden.

Offered at \$749,000



CONVENIENT LOCATION in

Carmel-by-the-Sea

In move-in condition and conveniently located near town and the beach, this 2-bedroom, 2-bath home has an oversized garage, a fireplace, and French doors that open to a wonderful deck that makes for perfect entertaining. Beautifully maintained gardens accent the front & rear of the property.

Offered at \$829,000



NEW SAROYAN SIGNATURE in Carmel-by-the-Sea

Brand new, this ultra-custom 3 bedroom, 3 bathroom residence is a new Carmel Masterpiece created by Masterbuilder Al Saroyan. High ceilings, an impressive living room with stone wall fireplace, hewn wood plank floors, surround sound theater with flat-screen pop-up TV, a wine cellar & fireplaces fountain with koi pond: it's all here, your own private enclave just blocks from the center of town.

Offered at \$2,295,000



NEW CUSTOM HOME in

Carmel-by-the-Sea

Enjoy a premier location overlooking the Pebble Beach Golf Course with panoramic views of Carmel Bay and white water breaking on the sandy beach. This stunning new 2500 sq. ft. 4 bd. 3 ba custom home is graced by hardwood floors, vaulted ceilings, slab granite counter tops, premier appliances, a TV entertainment center, surround sound, 3 fireplaces, and much, much more. Top quality craftsmanship & materials were used in the construction, while much attention was paid to maintaining an old-world charm and elegance.

Offered at \$5,195,000



ALAIN PINEL
REALTORS

1111 5th Street • 5th & 6th • Carmel-by-the-Sea

831.622.1040

APR-CARMEL



In Carmel

This gated tree-top sanctuary overlooking Pescadero Canyon is architecturally elegant, incorporating clean lines and an exceptional use of glass in order to integrate the beautiful landscape surrounding the house with its own artful interior. With approx. 3397 sf, there are two separate living quarters, balconies off the living and dining rooms, and tranquil canyon views from the Master and guest bedrooms. A heated swimming pool, deck and soothing waterfall-fed pond all contribute to the seductive, romantic quality of this truly unique 4bd/3ba property.

Offered at \$1,795,000

Judith Proleta



www.carmelpinecone.com

SB149

From page 7B

District, there is an especially critical shortage of affordable housing. The augmentation of water supplies for the benefit of that area will facilitate the construction of additional housing. In particular, the construction of affordable housing in the area encompassed by that district is a top priority for the Legislature.

(b) The Monterey Peninsula Water Management District Board shall be dissolved on January 1, 2007, if an environmental impact report has not been prepared and approved on or before that date with regard to the acquisition of more than 10,700 acre-feet of water on behalf of that district.

SECTION. 2. Section 431 of the Monterey Peninsula Water Management District Law (Chapter 527 of the Statutes of 1977) is amended to read:

Sec. 431. (a) The board, by resolution, may establish improvement zones within the district without reference to the boundaries of other zones, setting forth in that resolution descriptions thereof by metes and bounds and identifying each zone by a zone number,

and institute zone projects for the specific benefit of those zones. The board by resolution, may amend the boundaries by annexing property to or by withdrawing property from these zones or may divide existing zones into two or more zones or may superimpose a new or amended zone or zones already in existence, setting forth in that resolution descriptions of the amended, divided, or superimposed zones by metes and bounds and identifying each zone by a zone number. Any territory in the district may be included within one or more improvement zones.

(b) After the board approves a project, the boundaries of the zone or zones approving the project shall not be changed, except as otherwise provided in this law.

(c) Prior to approving a zone project, the board shall hold a hearing, which public comments regarding the project shall be considered.

SEC. 3. Article 2 (commencing with Section 471) of Chapter 8 Part 4 of the Monterey Peninsula Water Management District Law (Chapter 527 of the Statutes of 1977) is repealed.

SEC. 4. The heading of Article 6 (commencing with Section 671) of Chapter 3 of Part 5 of the Monterey Peninsula Water Management District Law (Chapter 527 of the Statutes of 1977) is repealed.

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Call 1-800-539-1768 Anytime 24 Hours a Day for a Recorded Description of Any of These Fine Properties! Then enter "talking ad" ID number to hear a property description.



Monterey, Bay View, 4 Bedroom, 3 Bath.
Asking Price \$755,000
ID #1003



Bay Ridge, Mountain & Ocean View 5.34 Acres
Asking Price \$549,000
ID #1103



Jonathan Olkoski
jolkoski@agdavi.com



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THE NEW YORK TIMES MAGAZINE CROSSWORD PUZZLE

WORDS APART By RANDOLPH ROSS / EDITED BY WILL SHORTZ

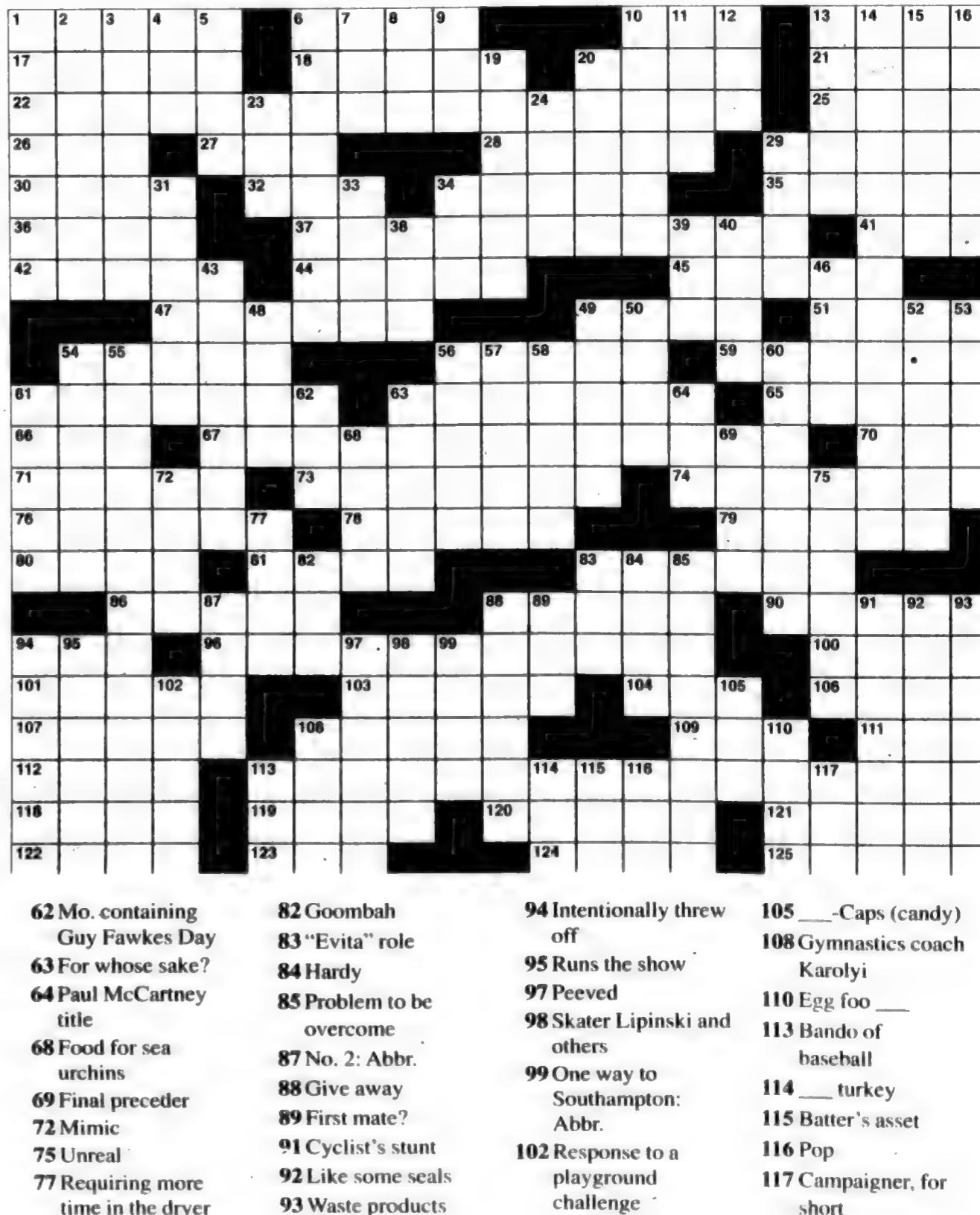
ACROSS

1 Competition involving legs
6 Give a free pass
10 "My Name Is Asher ___" (Chaim Potok novel)
13 Run-in
17 Memorable mission
18 They're off-base
20 Warren ___, 1999 N.F.L. Defensive Player of the Year
21 It has Swiss banks
22 Description of 120-Across and 40-Down
25 Senior event
26 Ending with real in London
27 Took the cake, say
28 Oscar Wilde genre
29 Add
30 Snootiness
32 Indivisible
34 Art photo
35 "___ my case"
36 Roving eyes on an exam, e.g.
37 Description of 82-Down and 27-Across
41 From, in France
42 Comics canine
44 Football Hall-of-Famer ___ Hirsch
45 1933 Physics Nobelist Paul

47 It may be legal
49 Perform high-tech surgery
51 Brilliant maneuver
54 Long operatic solo
56 Comet's partner
59 Made with garlic and butter
61 Oil-rich land
63 Jipijapa hats
65 Adrien ___ skin care products
66 Funny Philips
67 Description of 25- and 26-Across
70 Common request for Pat Sajak
71 Shock: Var.
73 Bill blockers
74 Transmits twice
76 Was out for a bit
78 Dustin Hoffman title role
79 Saint ___ University of Minnesota
80 Pirate sticker
81 Computer programs, for short
83 Lofty groups?
86 Popular Yale major
88 Place to kick something
90 ___-off (shortened)
94 Arles article
96 Description of 10- and 141-Across
100 Where the whale is?
101 They're non-PC
103 Easily taken advantage of

DOWN

1 Angle measures
2 Jack-o'-lantern feature
3 Half of an old sitcom duo
4 "Where ___?"
5 Sage of sci-fi film
6 Rhythmic
7 Hogwarts postal carrier
8 Sound heard by Old MacDonald
9 Thickness
10 Nonclerical
11 One-on-one sport
12 Some corp. execs
104 Visitors from afar, briefly
106 Cipher
107 Sensation
108 Ballet rail
109 ___ questions?"
111 Two-time U.S. Open champ
112 One in charge of discipline, maybe
113 Description of 51- and 94-Across
118 Sen. Stevens and others
119 Draft selections
120 True
121 Static, e.g.
122 Bone in Rome
123 Global positioning fig.
124 Subject of King Cyaxares
125 Daly's TV co-star
52 Flips
53 Lots
54 Hong Kong harbor craft
55 Description of 113- and 39-Down
56 Basic reading
57 Let loose
58 Turn aside
60 Vegas venue
61 Slightest amount, informally
62 Mo. containing Guy Fawkes Day
63 For whose sake?
64 Paul McCartney title
68 Food for sea urchins
69 Final preceder
72 Mimic
75 Unreal
77 Requiring more time in the dryer



Answer to puzzle
on page 13B

the Statutes of 1977) is amended to read:

Article 6. Benefit Assessments

SEC. 5. Section 671 of the Monterey Peninsula Water Management District Law (Chapter 527 of the Statutes of 1977) is repealed.

SEC. 6. Section 673 of the Monterey Peninsula Water Management District Law (Chapter 527 of the statutes of 1977) is repealed.

SEC. 7. Chapter 3.5 (commencing with Section 685) is added to Part 5 of the Monterey Peninsula Water Management District Law (Chapter 527 of the Statutes of 1977), to read:

CHAPTER 3.5. REVENUE BONDS

See 685. (a) (1) Subject to subdivision (b), the board, by ordinance, adopted by the affirmative vote of the majority of the members of the board who also represent a majority of the weighted votes calculated pursuant to subdivision (c) of Section 253,

Sec. 685. (a) (1) The board by ordinance adopted by the affirmative vote of the majority of the members of the board may issue revenue bonds pursuant to this chapter to pay the costs of acquiring or constructing facilities for the production, storage, transmission, or treatment of water.

(2) The board need not conduct an election or otherwise secure the approval of the voters to carry out this chapter.

(b) No board member may vote in favor of the issuance of revenue bonds pursuant to this chapter in the absence of the adoption, by majority vote, of an ordinance by the appointing power of that board member that expressly authorizes that board member to do so.

(b) The ordinance described in subdivision (a) shall describe in general terms the project or projects to be financed by the revenue bonds, the maximum amount of bonds proposed to be issued, and the anticipated sources of revenue to redeem the bonds.

(c) The board may issue revenue bonds pursuant to this chapter to generate funds to pay for the acquisition and construction of the facilities described in subdivision (a) and related costs, including engineering, inspection, legal and fiscal agents' fee, costs of the issuance and sale of the bonds, working capital, reserve fund, and bond interest estimated to accrue during the construction period and for a period not to exceed 12 months after completion of construction.

(d) The proceeds of the revenue bonds may be used only for the project provided for in the indenture pursuant to which the revenue bonds are issued.

(e) The revenue bonds shall be secured by a pledge of and lien upon the revenues of the project described in the indenture authorizing the issuance of the bonds. The revenues of the project include revenues from improvements or additions to, or extensions of the project. The revenue bonds may also be secured by additional revenues, including existing funds of the district, and other sources, to the extent set forth in the indenture.

(f) If any of the revenue bonds are outstanding and unpaid, the revenues and interest thereon shall not be used for any purpose not authorized by the indenture, unless the bondholders

See BILL page 12B

STYLISH, SKILLFULLY DESIGNED, DETAILED

Exceptional Tuscan With Ocean Views

This incredible Tuscan style home is located in a private community of only 20 homes in Pebble Beach. You can "feel" the quality of this 5 bedroom, 6 bath home. The approximate 7500 sq ft home includes a library, media room with full bar and wine closet, master bedroom with his and her baths, an elevator, plus a guest suite with kitchen. And, most rooms enjoy ocean views.

Uncompromising attention to detail makes this home stand out above the others.

Approx. 3.5 acres. \$10,300,000

CAROL GRANDALL
Broker Associate

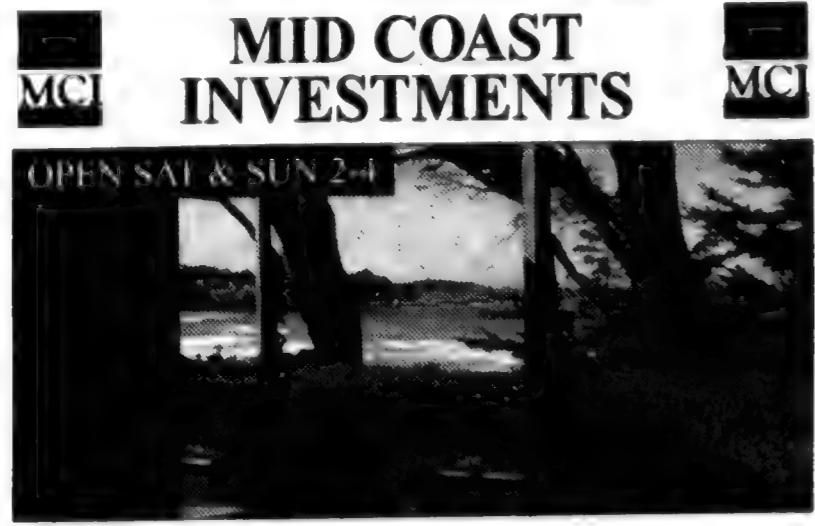
Alain Pinel Realtors 831 238-0487

*To offer views is one thing,
to provide perspective quite another.*



Obtain the property report or its equivalent, required by Federal and State law, and read it before signing anything. This shall not constitute an offer to sell in any state where prior registration is required. All plans, intentions and materials relating to the proposed Tehama community are subject to addition, deletion, revision, change or modification at the discretion of the developer, and approval of the California Department of Real Estate, without notice. ©2003



**Scenic Avenue Gem***SE corner of Scenic & 10th, Carmel*

A beautifully designed, livable house that integrates the coastline with a warm interior and two protected, private courtyards for outdoor living. Views from Pt. Lobos to Pebble Beach, yet with great privacy. This home is easy to love. Offered at \$5,950,000.

Bill Probasco-Broker 626-0145

BILL

From page 11B

authorize the use for that purpose pursuant to the provisions of the indenture.

(g) Revenue bonds issued pursuant to this chapter, and contracts or obligations entered into to carry out the purposes for which bonds are issued that are payable in whole or in part from the proceeds of the bonds, shall not constitute a debt, liability, or obligation of any of the public agencies who are parties to the agreement creating that entity.

(h) All revenue bonds issued pursuant to this chapter shall include a recital on their face that neither the payment of the principal or any part thereof, nor any interest thereon, constitutes a debt, liability, or obligation of any of the district.

(i) An ordinance adopted pursuant to subdivision (a) is

subject to referendum in accordance with Section 9341 of the Elections Code.

SEC. 8. No reimbursement is required by this act pursuant to Section 6 of Article XIII B of the California Constitution because a local agency or school district has the authority to levy service charges, fees, or assessments sufficient to pay for the program or level of service mandated by this act, within the meaning of Section 17556 of the Government Code.

SEC. 23. This act shall become operative on the date on which the Secretary of State notifies the Monterey Peninsula Water Management District that the United States Attorney General has pre-empted Section 202 of the Monterey Peninsula Water Management District Law, as amended by this act, pursuant to Section 1973e of Title 42 of the United States Code.

PUBLIC NOTICES PUBLIC NOTICES PUBLIC NOTICES PUBLIC NOTICES

FICTITIOUS BUSINESS NAME STATEMENT

File No. 20031301. The following person(s) is(are) doing business as:

1. AMARIN THAI CUISINE,
2. ALPHA COMPUTER CONSULTANTS,
 807 Cannery Row, Monterey, CA 93940. AMARIN MONTEREY, LLC, California. 807 Cannery Row, Monterey, CA 93940. This business is conducted by a limited liability company. Registrant commenced to transact business under the fictitious business name listed above on N/A. (s) James O. Johnson, Manager. This statement was filed with the County Clerk of Monterey County on June 11, 2003. Publication dates: June 27, July 4, 11, 18, 2003. (PC 615)

FICTITIOUS BUSINESS NAME STATEMENT

File No. 20031338. The following person(s) is(are) doing business as: **BED SHEETS CO.**, 17 Camp Steffani, Carmel Valley, CA 93924. JODY A. LINCOLN, 17 Camp Steffani, Carmel Valley, CA 93924. This business is conducted by an individual. Registrant commenced to transact business under the fictitious business name listed above on June 17, 2003. (s) Jody A. Lincoln. This statement was filed with the County Clerk of Monterey County on June 17, 2003. Publication dates: June 27, July 4, 11, 18, 2003. (PC 619)

SUPERIOR COURT OF CALIFORNIA COUNTY OF MONTEREY

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

Case No. M65404.

TO ALL INTERESTED PERSONS: petitioner filed a petition with this court for a decree changing names as follows:

A. Present name:

RYAN MASTERS JOHNSON

Proposed name:

RYAN JOHNSON MASTERS.

B. Present name:

DANA MARIE CATANZARO

Proposed name:

DANA CATANZARO MASTERS.

THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted.

NOTICE OF HEARING: August 1, 2003, at 9:00 a.m. The address of the court is 1200 Aguajito Road, Monterey, CA 93940.

A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The Carmel Pine Cone, Carmel.

(s) Michael S. Fields

Judge of the Superior Court

Date filed: June 17, 2003.

Publication dates: June 27, July 4, 11, 18, 2003. (PC625)

FICTITIOUS BUSINESS NAME STATEMENT

File No. 20031296. The following person(s) is(are) doing business as:

1. SURF & SAND,

2. SURF N SAND GENERAL STORE

NE corner Junipero & 6th Ave., Carmel, CA 93921. CARMEL BAY INVESTMENT INC., California, NE corner Junipero & 6th Ave., Carmel, CA 93921. This business is conducted by a corporation. Registrant commenced to transact business under the fictitious business name listed above on July 1, 2003. (s) Alex Jason Sanchez, Officer-Treasurer. This statement was filed with the County Clerk of Monterey County on June 10, 2003. Publication dates: June 27, July 4, 11, 18, 2003. (PC 626)

NOTICE OF TRUSTEE'S SALE UNDER DEED OF TRUST

Loan: n/a Other: 839892

Investor Loan #: File: 839892

A.P. Number 187-111-012

You are in default under a Deed of Trust, dated June 18, 2002, unless you take action to protect your property, it may be sold at a public sale. If you need an explanation of the nature of the proceeding against you, you should contact a lawyer. Notice is hereby given that First American Title Company, a California corporation, as Trustee, or Successor Trustee, or Substituted Trustee pursuant to the Deed of Trust executed by Jason V. Dubets Recorded on 7/11/2002 as Instrument No. 2002064546 in Book n/a Page n/a of Official Records in the Office of the County Recorder of Monterey County, California, and pursuant to the Notice of Default and election to sell, thereunder recorded 3/21/2003 in Book n/a, Page n/a, as Instrument No. 2003-032535 of said Official Records, will sell on 7/29/2003 at the north wing main

entrance to the Monterey County Courthouse, 240 Church St., Salinas, CA at 10:00AM at public auction to the highest bidder for cash (payable at the time of sale in lawful money of the United States), all right, title and interest conveyed to and now held by it under said Deed of Trust in the property situated in said county and state hereinafter described: As more fully described in said Deed of Trust The property address and other common designation, if any, of the real property described above is purported to be: 55 La Rancheria Road, Carmel Valley, CA. The undersigned Trustee disclaims any liability for any incorrectness of the property address and other common designation, if any, shown herein. The total amount of the unpaid balance of the obligation secured by the property to be sold and reasonable estimated costs, expenses and advances at the time of the initial publication of the notice of sale is: \$504,450.26. In addition to cash, the Trustee will accept a cashier's check drawn on a State or National Bank, a check drawn by a state or federal credit union, or a check drawn by a state or federal savings and loan association, savings association, or savings bank specified in section 5102 of the Financial Code and authorized to do business in this state). At the main (South) entrance to the County Courthouse, (facing the Courtyard off Church St.), 240 Church Street, Salinas, CA all right, title and interest conveyed to and now held by it under said Deed of Trust in the property situated in said County, California describing the land therein: As more fully described in said Deed of Trust. The property heretofore described is being sold "as is". The street address and other common designation, if any, of the real property described above is purported to be: 55 La Rancheria Road, Carmel Valley, CA at 10:00AM at public auction to the highest bidder for cash (payable at the time of sale in lawful money of the United States), all right, title and interest conveyed to and now held by it under said Deed of Trust in the property situated in said County, California describing the land therein: As more fully described in said Deed of Trust. The property heretofore described is being sold "as is". 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POLICE LOG

From page 4A

and Ocean Avenue.

Carmel Valley: Malicious mischief to a vehicle parked at a Lupin Lane residence. No suspects.

Big Sur: Health & Safety Code violation reported on the property of Saint Francis Church down near the river. Case under investigation.

Carmel Valley: Domestic dispute at a business.

Carmel Valley: Information taken at a Holman Road residence.

TUESDAY, JULY 8

Carmel-by-the-Sea: Female left a message with information about a man feeding cats on the property she manages. He was contacted regarding the feeding of stray cats. Due to the recent death of his wife, he could not talk. He will contact the department at another time.

Carmel-by-the-Sea: Torres resident was igniting safe and sane fireworks in the backyard of his residence with his wife and daughters at 2122 hours. Apparently they were having a belated Fourth of July celebration since their two daughters were absent for Friday's festivities. All parties counseled and a warning was given.

Carmel-by-the-Sea: Woman's bicycle found at Del Mar Avenue. Unable to locate the owner. Deposited in CPD garage as found property.

Carmel-by-the-Sea: Two men's bicycles reported found at San Carlos and Camino del Monte. Citizens in the area reported the bikes have been parked at the location for three days.

Carmel area: Defrauding an innkeeper reported by a Barnyard restaurant.

Carmel Valley: Possible theft from a Mid Valley business. Turned out to be a civil matter.

Carmel area: Attempted to contact a Palo Colorado resident.

Carmel area: Past-tense rape reported by a subject at a Carmel Rancho Blvd. address. The incident reportedly occurred outside the county.

Carmel Valley: Suspicious vehicle at Dampierre Park and

Paso Hondo.

Carmel Valley: Suspicious person at West Carmel Valley Road and El Caminito.

WEDNESDAY, JULY 9

Carmel-by-the-Sea: Driver of a 1997 Toyota Camry struck a parked 1999 Mercedes at Junipero and Fifth.

Carmel-by-the-Sea: Driver of a white 1993 Ford Explorer at Carpenter and Valley Way suspected of driving on a suspended/revoked drivers license.

Carmel-by-the-Sea: Detained and committed for 72-hour hold a subject at Mission and Eighth.

Pebble Beach: Lost/missing property at a 17 Mile Drive address.

Carmel Valley: Harassing phone calls received at a West Carmel Valley Road residence.

Carmel area: Suspicious circumstances at a Palo Colorado Canyon Road residence.

THURSDAY, JULY 10

Carmel-by-the-Sea: Civil dispute between residents at Lincoln and 12th over public rights to parking within the immediate block. One was unhappy with the other planting shrubbery in front of his residence, making it more

difficult for the neighbor to find parking. During the past few months, the resident saw some of the shrubs had died by virtue of someone driving on top of them. Two large pots were placed in front of the hedges to preserve them from further damage. Neighbor pushed the pots aside and left two messages saying they violated the municipal code. Resident advised by the building official that the planters do violate the CMC and should be removed as soon as possible. Pending follow-up with the planning department.

See POLICE LOG page 14B

Lucie Campos

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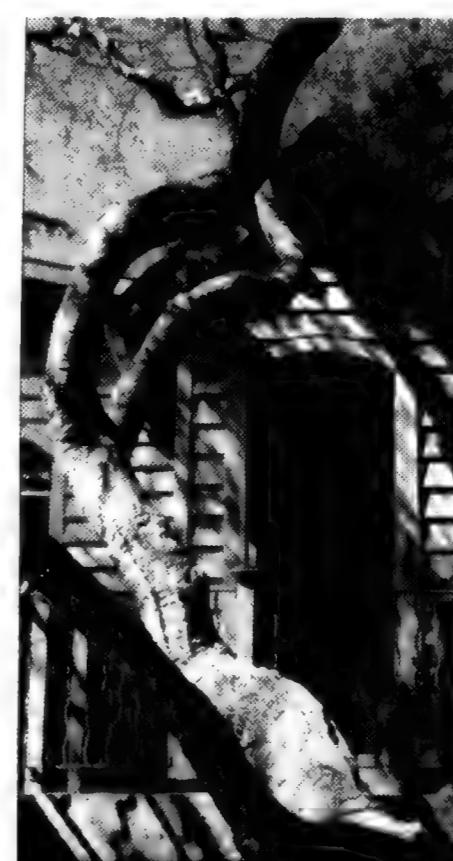
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POLICE LOG

From page 13B

Carmel-by-the-Sea: Unknown driver hit a 2003 Mercedes parked at San Carlos and Sixth. Area of impact unknown.

Carmel-by-the-Sea: Anonymous person complained about two dogs barking at Casanova and 12th Avenue at 2311 hours. Arrived and found two dogs in the front yard. It seemed like no one was home. Unable to get to the front door to leave a business card. Follow-up pending.

Carmel-by-the-Sea: Driver of a 2000 VW pulled out of a parking space and hit a 2003 Chrysler van parked across the street.

Big Sur: Man was northbound on Highway 1 on his way to the races at Laguna Seca when he failed to negotiate a left-hand curve in the roadway near Grimes Canyon. The motorcycle he and his passenger were riding skidded off the roadway and onto a flat dirt area east of the highway. The motorcycle overturned in the dirt area, ejecting both of them. The driver, a 57-year-old La Palma resident, came to rest next to the motorcycle with major injuries. His passenger, age 52, was tossed over a dirt berm and down into a wooded area, where she sustained fatal injuries.

Carmel area: A male driving a stolen vehicle from Gilroy and his passenger led deputies on a vehicle pursuit starting at Highway 1 and Carmel Valley Road and ending at Highway 101 in Gilroy. CHP deployed a spike strip, damaging the vehicle's two front tires to bring the vehicle to a stop. The 19-year-old driver and his 18-year-old passenger were arrested.

Carmel Valley: Traffic stop at Carmel Valley Road and Carmel Knolls Drive.

Carmel area: Intoxicated subject at a Via Mar Monte residence.

Carmel Valley: Information taken at a Robinson Canyon Road residence.

Pebble Beach: Suspicious circumstances at a Majella Road residence.

Carmel area: Information taken at Carmel Center Place and Rio Road.

Carmel Valley: Past-tense malicious mischief at Rinconada Road and Los Laureles Grade.

Carmel Valley: Theft at Los Laureles Grade and Carmel Valley Road.

Carmel Valley: 911 hangup call from a Salsipuedes Road residence.

Carmel Valley: Harassing calls received at a Carmel Valley Road residence.

Big Sur: Lost property at the 48-mile marker of Highway 1.

FRIDAY, JULY 11

Carmel-by-the-Sea: Subject flagged down an officer at Santa Lucia and Carmelo and requested assistance in finding shelter. She advised she had traveled here by foot from Alaska, visiting missions along the way. Contacted social services, which was able to provide assistance.

Carmel-by-the-Sea: 2003 Buick Century towed from Monte Verde and Seventh for blocking a driveway. Stored by Carmel Chevron.

Carmel area: Wallet found at Carmel Center Place and Rio Road.

Carmel Valley: Assisted the fire department at an El Caminito Road residence.

Carmel Valley: Alarm outside an Oakwood Circle residence.

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Carmel Valley: Harassing phone calls received at an East Carmel Valley Road residence.

Carmel area: Past-tense malicious mischief at the Bay School on Highway 1 south of Rio Road.

Carmel area: Civil problem at a Cypress Way residence.

SATURDAY, JULY 12

Carmel-by-the-Sea: Person reported two dogs off leash more than 25 feet away from their owner in Mission Trail Park. Officer conducted an area search for the dog owner and her two dogs but was unable to locate.

Carmel-by-the-Sea: Female arrested at Camino del Monte and Pico for vehicle code violations committed at Junipero and Second. The 18-year-old Pittsburgh resident was released on citation for driving under the influence of alcohol with a blood alcohol content greater than .08 percent. The 2000 Lincoln she was driving was parked at Carmel Chevron.

Carmel-by-the-Sea: Resident reported a raccoon problem at her rental house at Mountain View and Santa Fe. Information discussed regarding problems with raccoons on the roof. Her residence was also checked for possible solutions.

Carmel-by-the-Sea: Report of problems with ground squirrels. Possible solutions were discussed.

Carmel-by-the-Sea: Report of a barking dog at Flanders and Vizcaino. Unable to locate any barking dog. Contacted the per-

son who made the call, who stated the dogs had been barking for about one-and-a-half hours. Resident declined to pursue the matter and didn't want the owner to be contacted since the dogs were no longer barking.

Carmel-by-the-Sea: Anonymous person complained about a loud party at Monterey and First Avenue at 0122 hours. Contacted the resident and advised him of the complaint. He was admonished and warned. He apologized for letting it get out of control.

Carmel-by-the-Sea: Noise complaint received at 0250 hours regarding a residence at Carpenter and Sixth. Resident was advised of the complaint. He apologized and said he and his guests would come inside and keep the noise down.

Carmel Valley: Welfare check conducted on a subject on Valley Greens Drive.

Carmel area: Past-tense vehicle burglary at a Hatton Road residence.

Carmel area: Information taken at Carmel Center Place and Rio Road.

Carmel area: Harassing phone calls received at a Mal Paso Road residence. Suspect information provided.

Carmel area: Possible civil matter at a Garrapatos Road residence.

Carmel area: Theft at Holman Highway and Aguajito Road.

Carmel Valley: Information taken at an East Carmel Valley Road address.

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JUST LISTED! This is a beautiful end unit! In the open floor plan the updated kitchen is adjacent to the living room with floor to ceiling windows facing great greenbelt views. Hardwood floors in the entry, dining area and kitchen, and skylights galore! \$499,000.



SWEEPING MONTEREY BAY VIEWS! Nestled among the trees, on about an acre at Jacks Peak, is this lovely spacious home. Charming, contemporary & recently updated offering 3 bedrooms, 2-1/2 baths, separate family room, formal dining room, and two-car garage. \$1,100,000.

SOUTH OF OCEAN! New throughout this spacious, absolutely turn-key 4-bedroom, 2-1/2-bath home near Carmel Beach and Village. Offering French doors, Carmel-stone fireplace, gourmet kitchen and baths with stonework, and a secluded courtyard. \$1,575,000.



"MAREBELLO!" A totally new house with excellent design, quality & sumptuous details. "Marbello" enjoys ocean views and a prestigious location. Vaulted-ceiling living room, entertainment room, wine cellar, 3 bedrooms, 2 full and 2 half baths. Stone deck & patio. \$5,200,000.

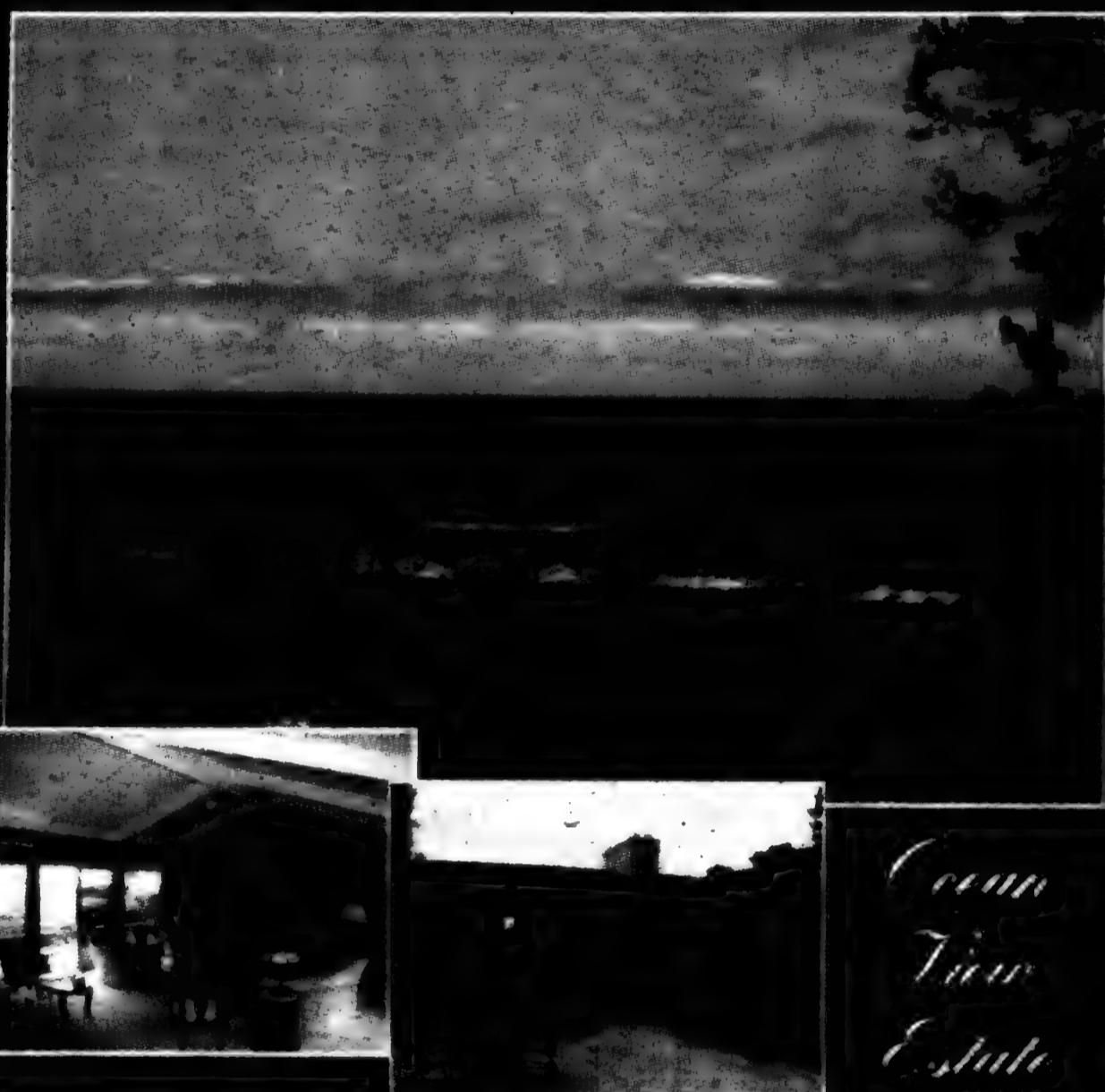
THE "CARMEL WAY" OF LIVING! Just inside Pebble Beach, yet in Carmel-by-the-Sea city limits, is this fabulous .5 acres with incredible ocean and Pebble Beach Golf Links views. A 4400 sq. ft., like-new home has 5 bedrooms, 4 baths, spacious master suite and numerous amenities. \$11,700,000.

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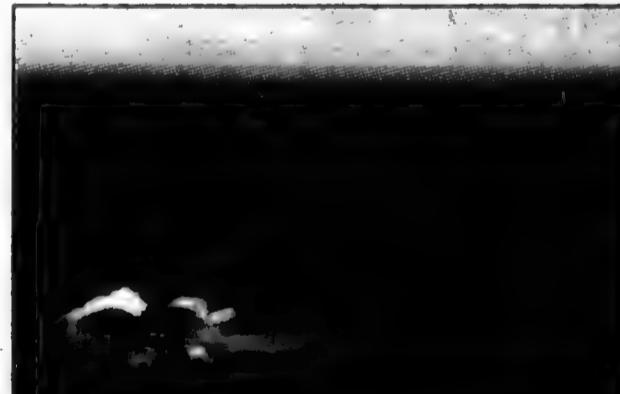
where coastal beauty, comfort & tranquility meet.



Perched on a hill above The Lodge, this dramatic home on a estate land not far from The Lodge, has views of Stillwater Cove, Point Lobos, and peaks of the 18th fairway of the Pebble Beach Golf Links. Offering 2 master bedrooms with baths plus 1-1/2 baths, large family room, calming study and great ocean views from all major rooms. \$3,295,000.

CARMEL HIGHLANDS

AT HOME WITH THE SEA! Crashing waves at your feet, salt spray in the air, and miles of rugged coastline are experienced from your cozy 3-bedroom, 2-bath home and guest house. Located on one of the finest ocean-front sites on Yankee Point Drive. \$3,695,000.



WILD BLUE YONDER! Panorama-like views of the often wild Pacific are plentiful from this 3-bedroom, 2-bath single-level home. Enjoy mountain-top serenity from this 2000 sq. ft., move-in condition residence with exciting views. \$995,000.

PEBBLE BEACH

"BLUE JAY'S NEST" Behind hedges and oaks, this well-maintained 3-bedroom, 2-bath home is near the ocean, MPCC and Forest Lodge Gate. Includes a spacious kitchen, dining room with large deck, and large living room with built-in cabinets. \$795,000.

ON CORMORANT ROAD! Incredible potential in this 5-bedroom, 4+ bath home on a large lot within walking distance of the sea & fairways. Includes ocean-view family room &

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PEBBLE BEACH
The Shops at The Lodge
626.2223

CARMEL VALLEY



QUAIL MEADOWS TRANQUILITY! Enjoy a serene three-acre setting in a prestigious gated community minutes from Carmel. The casually elegant English country-style home includes a light interior, gourmet kitchen, den, 2 bedrooms, 2 baths and 3 fireplaces. \$2,950,000.

FUN IN THE SUN! Immaculate, well-cared for condo in sunny Carmel Valley Ranch gated golf community. Two bedrooms plus den or family room, 3 baths, nice kitchen, large private master, and two fireplaces. Swimming pool and tennis are just steps away. \$795,000.

WONDERFUL HOME, FANTASTIC VALUE! This 3-bedroom, 2-bath home with detached 1-bedroom guest house on almost .5 acre feels like home the instant you open the gated courtyard. Light, bright and airy with great views of Carmel Valley. \$819,000.

MADE IN THE SHADE! Just a stone's throw from the park and nestled on one acre of majestic oaks awaits this extraordinary 4-bedroom, 3-bath home. Superb craftsmanship with vaulted ceilings, abundance of skylights, and peaceful views. \$1,150,000.

PACIFIC GROVE



FRONTLINE MONTEREY BAY! With spectacular Bay views, this oversized property was originally designed for entertaining. Featuring 6 bedrooms, 7 full baths, oversized balcony off the master suite and much more. All this just steps to the beach! \$2,195,000.

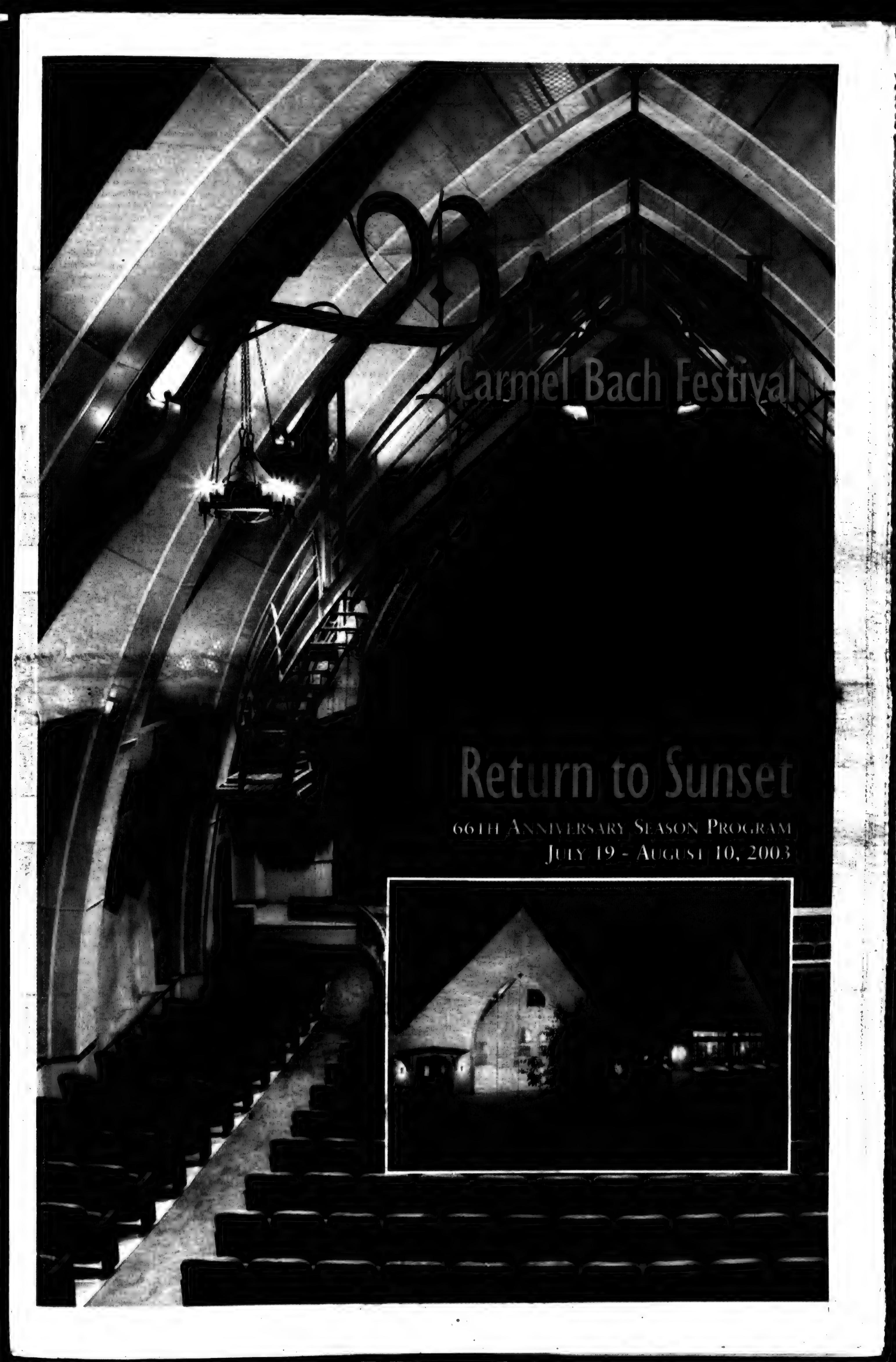
BEGINNER'S BARGIN! This hard-to-find home is well priced with 3 bedrooms, 1-1/2 baths! You'll enjoy the brick fireplace, hardwood floors (under carpeting), and peak of the ocean. With a bit of elbow grease, this home can be a wonderful opportunity. \$499,950.

HERITAGE INCOME PROPERTY! Built in 1926 as the Pacific Grove Lodge, this unique offering includes four well-maintained units tastefully decorated, and some ocean views. On a 60x120 ft. street-to-street lot, just two blocks to beach or downtown. \$1,595,000.

TURN BACK THE CLOCK! This adorable 2-bedroom Victorian cottage is steps from the recreation trail and the sea, and close to town. It needs a little updating, but what fun you'll have bringing out this home's potential. \$499,000.

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PRESIDENT'S MESSAGE

"So ziehen wir in diesem Hause hier mit Freuden ein"
— from Bach's Cantata BWV 30a

"We open this new house joy" in so many respects. Here in our 66th season of the Carmel Bach Festival we return triumphantly after persevering throughout two very long seasons of disruptions and challenging conditions, not to forget the financial difficulties. We have weathered the storm and return in glory to our magnificent Sunset Theater. Many thanks go to our conductor, Bruno Weil, for enticing our citizenry to recognize and support the need for Sunset's makeover. To our musicians and support staff a very special and heartfelt thank you for your joy of spirit and for pulling together during our transition. We give our thanks to Sue McCloud for her mayoral leadership, to Nancy and Bill Doolittle for their unparalleled devotion to the Sunset Center project, to the Campaign for Sunset board and its committee for all its many hours of hard work, to the volunteers who helped make this all happen, and to Sunset's builders who have kept their promise to make sure we returned on time. To you all who have remained faithful to our Festival and to all who have donated time, talent or treasure, the Carmel Bach Festival is most grateful.

Last but not least, as president of the Bach Festival, may I especially applaud our Board of Directors and our staff for rising to the occasion over these last two years meeting every challenge with grace and *joie de vivre!* Indeed, we open this new house with great joy! LET THE MUSIC BEGIN!!

Natalie A. Stewart

Natalie A. Stewart, President
Carmel Bach Festival Board of Directors

CONDUCTOR'S MESSAGE

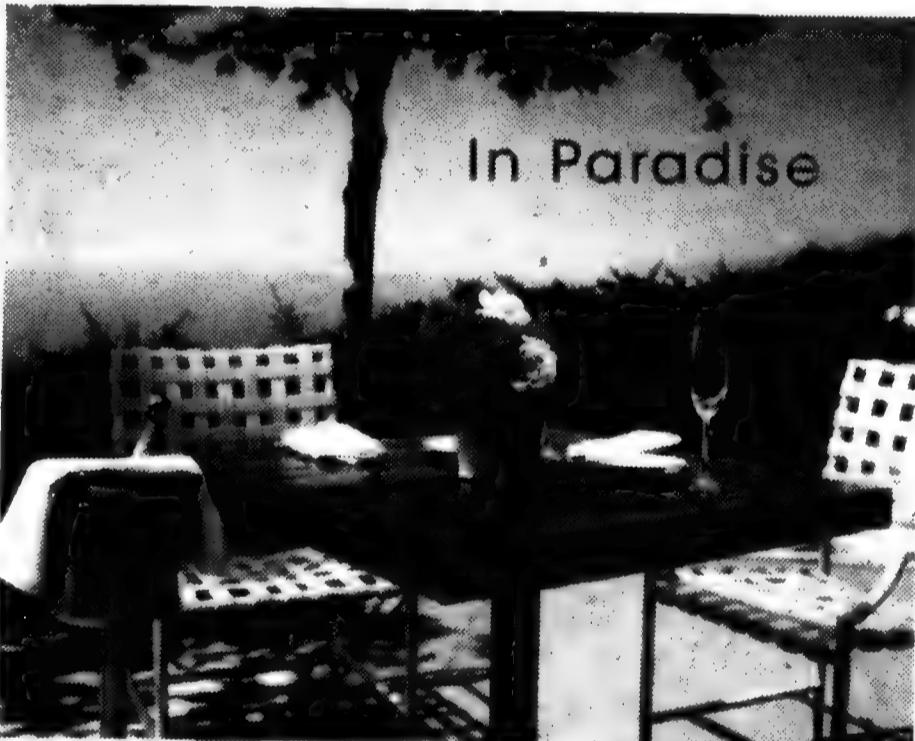
Dear Patrons,

"So ziehen wir in diesem Hause hier mit Freuden ein" ("We joyously move into this house.") With these words from Bach's cantata 30a we will come back into our new "old" home. We are so happy about this and I cannot be grateful enough to all the people who helped make this miracle happen. Sometime dreams become reality and we, the artists and members of the Carmel Bach Festival are proud and honored to be part of this. Great music by Bach and his predecessors and successors will delight and inspire us and we can not wait to share it with you!

Bruno Weil

Bruno Weil, Conductor and Music Director

A Perfect Duet

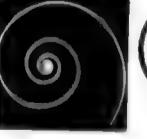


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ARTISTIC STAFF

Bruno Weil
Music Director
and Conductor



Born in Germany, Bruno Weil is a regular on the podiums of the leading symphony orchestras in Germany, U.S.A., Great Britain, France, Japan, Canada, Italy, Brazil, the Netherlands, Norway, Austria, Finland, Greece, Switzerland and Australia. He has conducted the Berlin Philharmonic Orchestra, the Dresden Staatskapelle and the Bavarian State Orchestra (Munich), Los Angeles Philharmonic Orchestra, the Boston Symphony Orchestra, l'Orchestre National de France, l'Orchestre National du Capitole de Toulouse, l'Orchestre Symphonique de Montréal, the Orchestra of the Age of Enlightenment, the Sydney Symphony Orchestra and the NHK Orchestra Tokyo. He is Principal Guest Conductor of the Toronto-based Tafelmusik Orchestra. In February 1999 he made his debut with the St. Paul Chamber Orchestra.

Maestro Weil was a master student of Franco Ferrara and Hans Swarowsky at the Vienna Master Classes, where he has himself been a teacher. In 1979 he won second prize in the International Herbert von Karajan Conductors Competition. In 1981 he was named General Music Director of the City of Augsburg, making him the youngest general music director in Germany. In

1988 he enjoyed a stunning success when he replaced an ailing Herbert von Karajan at the Salzburg Festival, conducting Mozart's *Don Giovanni* with the Vienna Philharmonic Orchestra. From January 1994 until 2002, he was General Music Director of the City of Duisburg. He has conducted at the German Opera Berlin; the Hamburg State Opera; Dresden's Semper Opera; Teatro Comunale di Bologna; Glyndebourne Festival Opera; and frequently at the Vienna State Opera where he was permanent guest conductor. In January 2000 he made his debut with the "Salzburger Mozartwochen" conducting a new production of Mozart's *Magic Flute*.

Music Director of the Carmel Bach Festival since 1992, Bruno Weil is also Artistic Director of the "Klang und Raum" (Sound and Space) Festival at Irsee in southern Germany.

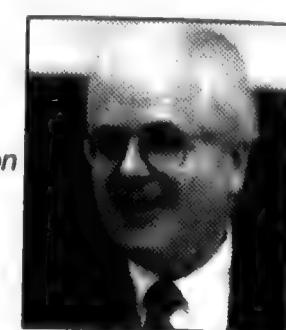


Willem Wijnbergen
Executive Vice President
and Managing Director

Willem Wijnbergen comes to the Carmel Bach Festival from BC&DG, a management and marketing consulting firm in Los Angeles, where he was President since 2000. Previously he was Executive Vice President and Managing Director of the Los Angeles Philharmonic from 1998-2000 and Managing Director of the Royal Concertgebouw Orchestra in

Amsterdam from 1992-1998. Before that, he has also held positions as Assistant Brand Manager at Procter & Gamble (1990-1992) and was Assistant Conductor and concert pianist with the Rotterdam Philharmonic in the Netherlands from 1983-1988. He holds Master of Business Administration and Master of Arts in Arts Administration degrees from Southern Methodist University in Dallas, Texas. In addition, Mr. Wijnbergen has received a Master of Arts in Piano Performance from the City Conservatory of Music in Groningen, The Netherlands. Mr. Wijnbergen has a wide range of experience prior to coming to the Carmel Bach Festival. While at the Los Angeles Philharmonic, he was instrumental in raising \$12 million in private donations as part of the fundraising campaign for the Disney Concert Hall. He developed and finalized the vision and strategy for a major \$30 million Hollywood Bowl renovation plan and revitalized the Bowl's programming for the '99 season. At the Royal Concertgebouw Orchestra, Mr. Wijnbergen restored the organization's financial and artistic position and stability while expanding international touring around the world and re-establishing international awareness of the high artistic prestige of the Orchestra, through increased recording, radio and television activity.

David Gordon
Vocal Coordinator;
Director, Adams Vocal
Master Class; Education
Director; Lecturer
(Moraga, CA)



College of Wooster, OH; McGill University; Lyric Opera Center, Chicago. 15th season in Carmel. Faculty, UC Berkeley; Sonoma State University. Soloist with orchestras of Boston, Cleveland, New York, Philadelphia, Seattle, Los Angeles, San Francisco, St. Louis, Atlanta, Toronto, Berlin, Prague, Vienna, Salzburg, Paris, Lisbon, Buenos Aires, Tokyo, many others. 60 roles with San Francisco Opera; Metropolitan Opera; Lyric Opera, Chicago; Hamburg Staatsoper; Houston Grand Opera. Telarc, RCA Red Seal, London-Decca, Delos CDs. Website: www.spiritsound.com (Mr. Gordon's participation is made possible in part by the Virginia Best Adams Endowment Fund.)

Bruce Lamott
(San Francisco, CA)



B.A., Lewis and Clark College, M.A.; Ph.D. in musicology, Stanford University. 30th season at the Carmel Bach Festival; harpsichordist, lecturer, former education director, co-founder of Adams Fellowship. Festival Choral Director and Conductor of the Mission Concerts since 1992. Director of Philharmonia Baroque Orchestra's Philharmonia

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ARTISTIC STAFF (CONTINUED)

Chorale. Instructor in Music and Western Civilization at San Francisco University High School; music history professor, SF Conservatory of Music; faculty, Merola Opera Program.



Suzanne Mudge
trombone; Tower Music
Director; Music Librarian
(Burlingame, CA)

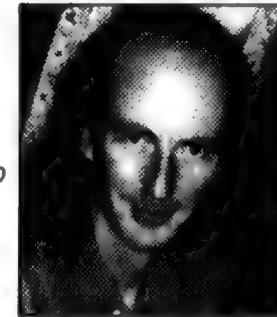
U. of the Pacific; U. of Arizona. Principal Trombone: Women's Philharmonic and Modesto Symphony. Credits include Fremont Symphony; Seraphim Brass Quintet; Golden Gate Orchestra; Marin, Berkeley and San Jose Symphonies. Tours in Italy, France, England, Austria and Germany. Koch and New Albion CDs. Music Director, Bowditch Middle School, SF Bay Area.



Jesse Read
Principal Bassoon;
Recital Coordinator;
Lecturer
(Vancouver, Canada)

24th season with the Bach Festival. Director, School of Music, University of British Columbia, Vancouver; conductor of the University Symphony. Formerly Principal Bassoonist of the Vancouver Opera Orchestra and the Pacific Baroque Orchestra. Advanced studies at

the Schola Cantorum Basiliensis in Basel Switzerland. Performances and CDs with Tafelmusik of Toronto; Philharmonia Baroque; Capella Clementina, Köln; Boston Baroque Orchestra; Philomel; Los Angeles Baroque Orchestra. Soloist: CBC Vancouver Chamber Orchestra; Victoria Symphony; Dutch Radio Chamber Orchestra; Netherlands Chamber Orchestra; Rotterdam Philharmonic; other ensembles in France, Germany, Poland, and Austria. Solo CDs on Etcetera, Bravura, Phillips, Musical Heritage and Skylark Labels. Conductor and master class teacher at the European Mozart Academy; recent masterclasses at the Conservatories in Lisbon and Montpellier. Has researched and written extensively on repertoire for the bassoon; editions published by NOVA, London, and Garland Press.



Carey Beebe
Harpsichord & Continuo
Organ Preparation
(Sydney, Australia)

Harpsichord maker with his work spread around the globe. Instruments & services used by Opera Australia, silver-chair, Singapore's Esplanade Theatres by the Bay, Chinese University of Hong Kong, Sibelius Academy Helsinki. Hectic travel schedule, specializes in harpsichord upkeep under adverse tropical conditions. Has prepared instruments for concerts, recording & broadcasts on five continents.

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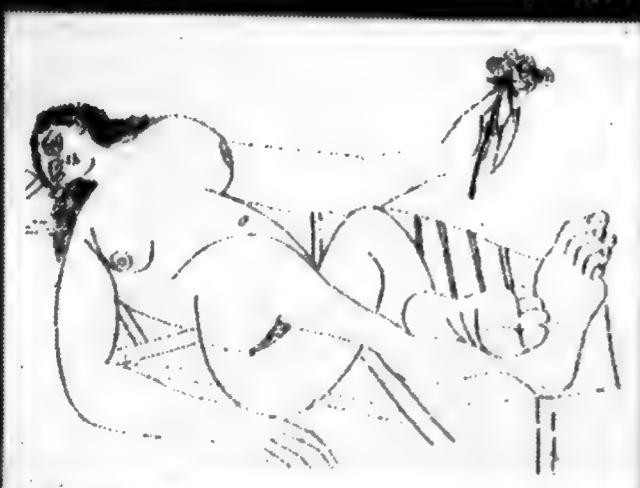
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PRINCIPAL SOLOISTS / FESTIVAL ENSEMBLE



Andrew Arthur

Organ, Harpsichord
(London, England)



Kendra Colton

Soprano Soloist
(Boston, MA)

Oberlin College, Cincinnati Conservatory (degrees in piano and voice). Sixth season in Carmel. Soloist with Los Angeles Philharmonic, Boston, San Francisco, Minnesota, Houston, Pittsburgh, National, Milwaukee, Indianapolis, San Antonio, and Austin Symphony Orchestras. Guest appearances with the Handel & Haydn Society, Casals Festival, Göttingen Handel Festival, Washington Bach Consort, Santa Fe Chamber Music Festival, Bethlehem Bach Choir, Cathedral Choral Society, Music of the Baroque in Chicago, Santa Fe Pro Musica, and Emmanuel Music in Boston.



Paul Grindlay

Chorale bass;
Bass Soloist
(Calgary, Canada)



Alan Bennett

Tenor Soloist
(Bloomington, IN)

Nationally renowned oratorio soloist, especially Bach, Handel, and Mozart. Credits include Cleveland Orchestra; Seattle Symphony; Kansas City Symphony; Philharmonia Baroque Orchestra; Atlanta Symphony; Colorado Symphony; Calgary Philharmonic; St. Paul Chamber Orchestra; Los Angeles Chamber Orchestra; period instrument ensembles including the Handel & Haydn Society, Tafelmusik and Les Violons du Roy. Frequent guest at music festivals including Tanglewood, Oregon and Bethlehem Bach Festivals, Houston Masterworks Chorus, Oratorio Society of New York, Washington Choral Arts Society and the Baltimore Choral Arts Society. Has appeared with some of the world's most prominent Baroque music conductors including Christopher Hogwood, Bruno Weil, Helmuth Rilling, Nicholas McGegan, Paul Hillier, Bernard Labadie and the late Robert Shaw.



Kirsten Blaese

Soprano Soloist
(London, England)

Indiana University School of Music. Opera Studio Nederland 2000 Adams Fellow. Second season in Carmel as soloist. Opera and concert engagements worldwide: Netherlands Opera, Opera Theatre of St. Louis, Karlsruhe Handel Festspiele, BBC Symphony Orchestra, London Symphony Orchestra, Netherlands Radio Philharmonic Orchestra, London Sinfonietta, Le Parlement de Musique, Concert Royal, Four Nations Ensemble, Ars Antiqua, Indianapolis Chamber Orchestra, Dallas Bach Society, American Classical Orchestra, Frideswide Ensemble, Ensemble Oubache, Da Chiesa. Co-Founder: Orpheus Britannicus. Film: *The Death of Klinghoffer* for British Channel Four. Recordings: Harmonia Mundi USA, M10 Records France.



Sally-Anne Russell

Mezzo-Soprano Soloist
(Grange, Australia)

Sally-Anne Russell has performed in concert, recital and on the operatic stage in the Netherlands, Austria, The United Kingdom, Germany, Japan, America, Canada, and New Zealand, and extensively throughout her homeland Australia. Operatic roles include Rosina (*Il Barbiere di Siviglia*), Suzuki (*Madama Butterfly*), Mistress Quickly (*Falstaff*) and most recently Ursula in *Beatrice et Benedict* at the Kennedy Center in Washington. Sally-Anne appears regularly with all the Symphony Australia Orchestras, Australian Chamber Orchestra, Australian Bach Ensemble and at all of the major Australian Festivals. Sally-Anne also is a member of the International Jury for the Kathaumixw Festival in Canada.



Sanford Sylvan

Baritone Soloist
(Boston, MA)

Acclaimed for his singing of orchestral, operatic and recital repertoire in the major concert halls and opera houses of the United States and Europe. He has collaborated with leading conductors and opera directors throughout the world. Deeply committed to the art of the vocal recital, his recitals and recordings with pianist David Breitman have earned three Grammy Award nominations for Best Classical Vocal Performance. His portrayals of the Mozart roles of Figaro

PRINCIPAL SOLOISTS/FESTIVAL ENSEMBLE

in *Le nozze di Figaro* and *Don Alfonso* in *Così fan tutte* have been seen internationally on video and as part of PBS's Great Performances. He created the role of Chou En-Lai in John Adams' *Nixon In China* (for which he received an Emmy Award) and the title role in Adams' *The Death of Klinghoffer*. He also portrays Klinghoffer in the recent film adaptation. Sanford has appeared at such festivals as Edinburgh, Tanglewood, Vienna, Holland, Schleswig-Holstein, Ojai, Cabrillo and the Carmel Bach Festival. He has recorded for the Nonesuch, Decca, Harmonia Mundi, Virgin Classics, Koch and New World labels.

Elizabeth Wallfisch
Festival Orchestra
Concertmaster and
Soloist
(London, England)



Royal Academy of Music. Internationally renowned as concerto and recital soloist and recording artist. Directs orchestras from the violin in Baroque, Classical, Romantic or Modern styles from an instrument of the appropriate period. Her repertoire centers upon Haydn, Mozart, Beethoven, Schubert and Mendelssohn, and many other composers of that era. Many solo recitals in the UK, Germany, Greece, France, Holland, Slovakia, and Australia. Regular soloist with the Orchestra of the Age of Enlightenment. Concertmaster in Carmel since 1993. Recent credits include directing the Nordwestdeutsche Philharmonie

from the violin; regular visits to her native Australia where she has been welcomed as 'Artist in Residence' at Melbourne University. Her discography as soloist, director and chamber musician includes "L'Arte del Violino," named "Best Recording" by the Cannes Classical Awards panel. Other CDs include the Bach's complete violin concerti for Virgin Classics, and a series of early Italian violin sonatas for Hyperion Records with Convivium. Elizabeth is on the faculties of the Royal Academy of Music and as Professor of Baroque Violin at the Royal Conservatoire in The Hague.

Scott Whitaker
Chorale tenor;
Tenor Soloist
(Petaluma, CA)



BMus, UC Santa Barbara; MMus, Stanford (historic performance practice). 12th season at the Bach Festival. Active SF Bay Area concert singer, with a range of repertoire spanning medieval organum, Renaissance polyphony, film soundtracks by John Williams, and the avant garde. Performances with Magnificat; Philharmonia Baroque Orchestra; American Bach Soloists. American tours with Gregg Smith Singers; Japan with Roger Wagner Chorale. "Tage Alter Musik" Festival, Regensburg, and the Nakamichi Baroque Music Festival.

FESTIVAL ENSEMBLE



Wolfgang Basch
Principal Trumpet
(Wiesbaden, Germany)

19th season in Carmel. Soloist in concerts worldwide. Recent credits: Israel Chamber Orchestra; Jerusalem Symphony; Orpheus Chamber Orchestra; Bamberg Symphony; New World Symphony; Berlin Radio Symphony; Stuttgart Chamber Orchestra; Orchestra Sinfonica Milano; Chamber Orchestra of St. Petersburg Philharmonic. RCA, Decca, Koch, BMG CDs. Currently: Principal Trumpet, Frankfurt Opera (since 1976).



Robin Carlson Peery
Principal Flute
(Seattle, WA)

Juilliard School. 12th season in Carmel. Memphis Symphony 1990-1996; Principal Flute, Evansville Philharmonic 1994-1995. Currently freelancing with Seattle Symphony; Seattle Opera.

Bruce Chriss
Principal Trombone
(Berkeley, CA)



U. of Michigan; SF Conservatory. Principal trombone: Santa Rosa Symphony; Fresno Philharmonic; Napa Valley Symphony; Santa Cruz County Symphony; Vallejo Symphony. Performed with: SF Symphony; SF Opera; Oregon Symphony; Salzburg Festival. Founding member: SF Brass Company. Faculty: UC Davis; SF Conservatory Preparatory School.



Melinda Coffey
repetiteur, Adams
Master Class
(Carmel, CA)

Distinguished credits as piano soloist and chamber musician throughout U.S. and Canada. Music Director, Church in the Forest, Pebble Beach. More than 60 recitals and recordings for the CBC. CDs: *Season of Dreams* - meditative music for solo piano; *Beyond Words* - piano cantabile e amoroso.

See page 8



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Roger Cole
Principal Oboe
(Vancouver, Canada)



Yale University; Juilliard School. Principal Oboe, CBC Vancouver Orchestra and Vancouver Symphony Orchestra (since 1976). Regular solo appearances with Vancouver Symphony and CBC. Formerly, Aspen Festival, Tanglewood Festival; Marlboro Festival. Faculty; University of British Columbia; Vancouver Academy of Music.

Chris Cooper
Principal Horn
(San Francisco, CA)



Boston University School for the Arts; San Francisco Conservatory; Tanglewood Music Center Fellowship. Former member, Canadian Brass (worldwide tours and 5 CDs). Since 2000 freelancer in SF Bay Area; performs with San Francisco Symphony; studio musician; faculty, CSU Hayward.

John Domenburg
Viola da Gamba
(Berkeley, CA)



Royal Conservatory, The Hague; Mozarteum, Salzburg. Viola da gamba soloist worldwide. SF Symphony; Oregon Bach Festival; Honolulu Symphony; Aston Magna; Melbourne Festival; Berkeley Festival; many others. Director, Sex Chordae Consort of Viols. Performs with Music's Re-creation; Magnificat; American Bach Soloists; Philharmonia Baroque Orchestra. Faculty, Stanford University; CSU, Sacramento. CDs: Centaur, Meridian, Dorian, Koch, and other labels.

Barbara L. Downie
Violin
(Houston, TX)



Native of Glasgow, Scotland. MMus Rice University; artist's diploma (with highest honors), Royal Schools of Music. Principal, Houston Grand Opera Baroque productions; Ars Lyrica; Mercury Baroque Ensemble. Performs with Houston Symphony; Houston Grand Opera.

Meg Eldridge
viola
(Fairfax, CA)



University of Michigan; San Francisco Conservatory of Music; Manhattan School of Music. Member: Marin; Santa Rosa; Modesto Symphonies; Marin String Quartet; Russian River Chamber Music Festival. Private violin and viola teacher at Marin Waldorf School, Mount Tamalpais School; Greenwood School.

Catherine Emes
violin
(Charlotte, NC)



BMus, University of Southern California; Peabody Conservatory. Acting Assistant Concertmaster, Charlotte Symphony Orchestra. Formerly: New World Symphony; Joffrey Ballet; Concertmaster, Illinois Chamber Symphony; N'West Indiana Symphony; Concertmaster, Spoleto; Sarasota Opera.

Rachel Evans
violin
(Beacon, NY)



Juilliard School. Sequentia; La Stravaganza Köln; Concert Royal; New York Collegium; Dryden Ensemble; American Virtuosi; Washington Bach Consort; Santa Fe Opera; Concerto Soloists of Philadelphia. More than 20 recordings with Sequentia and other chamber ensembles.

Nina Falk
violin
(Washington, DC)



Fulbright scholar. Marlboro Festival; Smithsonian Chamber Players; Handel and Haydn Society; Folger Consort; Four Nations Ensemble; Brandywine Baroque; Washington Bach Consort; Bethlehem Bach Festival; New England Bach Festival; Apollo's Fire. Founding member, Arcovoce Chamber Ensemble.

Jordan Frazier
Principal Bass
(New York, NY)



Manhattan School of Music. Faculty, Mannes College of Music. Member of the American Composers Orchestra; American Symphony Orchestra; Principal Bass, Westchester Philharmonic. Formerly, L'Orchestra Ciudad de Barcelona. International tours with Orpheus Chamber Orchestra. Chamber music with Bargemusic; Speculum Musicae; New York Chamber Soloists; LA Piano Quartet. Member, Perspectives Ensemble. CDs on Sony Classical, Nonesuch, London, Decca/Argo, EMI, Koch, Musical Heritage Society, and Deutsche Grammophon.

Britt Hebert
bassoon
(San Diego, CA)



Eastman School of Music; Cleveland Institute of Music. 10th season in Carmel. Louisville Orchestra; Aspen Festival; Metropolitan Opera Orchestra; Ohio Chamber Orchestra; Baldwin-Wallace Bach Festival. Currently: San Diego Chamber and Opera Orchestras. Telarc, Koch International CDs.

Alicia Huang-Yang
violin
(Seattle, WA)



Oberlin College; New England Conservatory. Currently plays with Seattle Symphony; Seattle Baroque. Former member of Oregon Symphony; Smithsonian Chamber Players; Washington Bach Consort; Baltimore Opera; Baltimore Chamber Orchestra. Active soloist and chamber musician.

Ann Kaefer Duggan
violin
(Chicago, IL)



Roosevelt University; University of Michigan. Chicago Opera Theatre; Key West Symphony; Lake Forest Symphony; Chicago Camerata; Sarasota Opera; Spoleto Festival (Italy); Sarasota Opera; Graz Festival, Austria. Former co-concertmaster Civic Orchestra of Chicago. Faculty, Music Center of the North Shore.

Richard Kolb
Lute, Theorbo
(Beacon, NY)



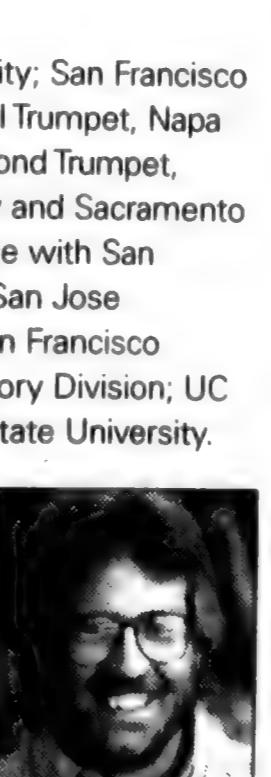
Founding member, Pegasus; the Fanfare Consort. New York City Opera; Opera Atelier; Handel & Haydn Society of Boston; Chicago Opera Theater; Les Musiciens du Louvre; Canadian Opera Company. Soloist with Concert Royal; Little Orchestra of New York; Philharmonia Virtuosi. Faculty, Wesleyan University in Middletown Connecticut.

Nancy Lochner
viola
(San Diego, CA)



Manhattan School of Music; The Juilliard School. Spoleto Festival (Italy); National Symphony; New World Symphony. Associate Principal Viola, San Diego Symphony; formerly Oregon Symphony.

Scott Macomber
trumpet
(San Francisco, CA)



Northwestern University; San Francisco Conservatory. Principal Trumpet, Napa Valley Symphony; Second Trumpet, Santa Rosa Symphony and Sacramento Philharmonic. Freelance with San Francisco Symphony, San Jose Symphony. Faculty, San Francisco Conservatory Preparatory Division; UC Davis; San Francisco State University.

Douglas McNames
Principal Cello
(Wilmington, DE)



Symphonies; Opera Delaware. Repertoire spans three centuries. Delaware State Arts Council Fellowship, 1995. Member, Brandywine Baroque; Melomanie; Pro Musica Rara; Arco Voce ensembles. Regular substitute with Philadelphia Orchestra. Recordings on Etcetera, Spectrum, Centaur, Epiphany, and Dorian CDs include complete cello sonatas of J.B. Masse.

Suzanne Mudge
trombone; Tower Music Director;
Music Librarian
(Burlingame, CA)

(See Festival Staff page)

Timpanist: Western Opera; Oakland Ballet; Berkeley and Fremont Symphonies; Principal Percussionist, Marin Symphony. Performs with New Century Chamber Orchestra; San Francisco; Oakland; San Jose Symphonies; Festival des Amériques (Montreal). Harmonia Mundi, New Albion, Triloka, Nonesuch CDs.



Emlyn Ngai
Associate
Concertmaster
(Hartford, CT)

McGill University; Oberlin College Conservatory; Hartt School. Faculty, Boston University and the Hartt School. Member: Adaskin String Trio. Apollo's Fire; Bach Ensemble; Boston Baroque; Tempesta di Mare. First prize, Locatelli Concours Amsterdam. CDs: Musica Omnia, Vanguard Classics, ATMA, Centaur, DHM, Electra, Telarc, Titanic. Former faculty, McGill University.



Leonard Ott
trumpet
(Castro Valley, CA)

BA, cum laude, CSU Hayward. Faculty: University of the Pacific; CSU Stanislaus. Active free-lance career regularly playing with Modesto Symphony; Oakland East Bay Symphony; Oakland Ballet Orchestra; Monterey Symphony; Napa Symphony; many others. Pacific Chamber Brass.



Peggy Pearson
Associate Principal
Oboe, oboe d'amore
(Brookline, MA)

Member, Bach Aria Group. Solo oboist, Emmanuel Chamber Orchestra, Boston. Oboist and Artistic Director, Winsor Music. Performances with Chamber Music Society of Lincoln Center; Music from Marlboro; Boston Symphony Orchestra; tours and recordings with Orpheus Chamber Orchestra.

Principal Cellist, Delaware and Reading

FESTIVAL ENSEMBLE (CONTINUED)

Jesse Read

Principal Bassoon;
Recital Coordinator; Lecturer
(See Festival Staff Page)



Kimberly Reighley
flute
(Wilmington, DE)

Principle Flute, Opera Delaware.
Flute/Piccolo, Delaware and Reading
Symphonies. Baroque flute, Melomanie.
Guest artist, Pro Musica Rara;
Brandywine Baroque. Regular substitute,
Philadelphia Orchestra. 1996 Delaware
Arts Council Artist Fellowship. Lyrichord
CDs.



Cynthia Roberts
Principal Second Violin
(New York, NY)

Indiana University; New England
Conservatory; Royal Conservatory, The
Hague. Concertmaster, Concert Royal
(NYC) and Apollo's Fire (Cleveland).
Performs with leading Baroque ensem-
bles throughout North America, including
the American Bach Soloists. Soloist with
the Boston Pops; Grant Park Symphony;
Tafelmusik. Faculty, Oberlin Baroque
Performance Institute. Sony, Deutsche
Harmonia Mundi CDs.



Ellen Sherman
Oboe
(Grand Rapids, MI)

MMus, Juilliard School; BMus, NE
Conservatory. Principal oboe, Grand
Rapids Symphony. Formerly Principal Cor
Anglais, New Zealand Symphony
Orchestra; Principal oboe, Memphis and
Virginia Symphonies. Festivals: Santa Fe
Chamber Music; Schleswig-Holstein;
Apple Hill. 6th season in Carmel.

Paul Rhodes
cello
(Berkeley, CA)

Has performed with the New Century
Chamber Orchestra and the Symphonies
of San Antonio, San Jose, Sacramento.
Toured France and Germany as Principal
Cellist of Austin Symphony, 1995.

See page 11

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FESTIVAL ENSEMBLE (CONTINUED)/FESTIVAL CHORALE

Elizabeth Stoppels
Girko
Asst. Principal



BMus, Oberlin Conservatory; MMus, Eastman School of Music; Member, San Antonio Symphony since 1990; Austin Symphony. Formerly assistant principal second violinist; Jacksonville (FL) Symphony; principal second violinist, Virginia Symphony and Virginia Opera. Adjunct faculty, San Antonio College. 12th season with the Bach Festival.

Yuko Tanaka
harpichord, organ
(Berkeley, CA)



Stanford University (DMA); advanced studies in Amsterdam and Oslo. Active as soloist and chamber musician. Member: Musica Pacifica; Music of the Spheres; American Bach Soloists; Musica Angelica Baroque Orchestra; El Mundo. Berkeley Early Music Festival; Bloomington Early Music Festival. Recordings: Koch International, Delos International.

Loren Tayerle
horn
(Los Gatos, CA)



Principal Horn, San Francisco Opera's Western Opera Theater. Berkeley Symphony. Freelance: San Francisco Symphony and Ballet.

George Thomson
Principal Viola
San Rafael, CA



Member: Philharmonia Baroque; American Bach Soloists. Associate Conductor, Berkeley Symphony Orchestra. Conductor, Marin Symphony Youth Orchestra. Director of the Virtuoso Program at San Domenico School, San Anselmo

Pauline Thomas
Troia
rehearsal pianist
Monterey, CA



Conservatory of the Chicago Musical College; Northwestern University. Accompanist for I Cantori di Carmel and Camerata Singers of Monterey County. Organist and choir director, Congregation Beth Israel in Carmel Valley.

Monica Weisman
violin
(The Hague, Netherlands)



Oberlin Conservatory; Royal Conservatory The Hague. Les Musiciens du Louvre; Les Cyclopes; Mozart Akademie Amsterdam; Ensemble Elyma. Concertmaster, Collegium Musicum Groningen.

Derek Weller
double bass
(Ann Arbor, MI)



Interlochen Academy; University of Michigan. Principal Bass, Michigan Opera Theater. Member, Toledo Symphony Orchestra. Faculty: Eastern Michigan University; Ann Arbor School for the Performing Arts; Ann Arbor Suzuki Institute.

Allen Whear
Associate Principal Cello
(New York, NY)



New England Conservatory; Juilliard School. Assistant Solo Cellist: Tafelmusik. Freelance continuo and chamber musician in New York. Smithsonian Chamber Players; Washington Bach Consort; Musica Antiqua Köln. Sony, Deutsche Harmonia Mundi, Virgin, Musical Heritage, BMG, Naxos CDs.

Elly Winer
Associate Principal Viola
(Toronto, Canada)



17th season with Tafelmusik. Over seventy CDs on Sony, Hyperion, CBC, Anallecta. Also plays with Apollo's Fire, Opera Atelier. Faculty: Tafelmusik Baroque Summer Institute. Former Principal Violist, Symphony Nova Scotia. Master of BBQ.

FESTIVAL CHORALE

Sameia Beasom
Chorale soprano
(Los Angeles, CA)



Frequent soloist, Musica Angelica Baroque Orchestra. Concerts at Ojai Festival; Corona del Mar Baroque Festival; Santa Cruz Baroque Festival. Founding member: Voxfire. Appears regularly with LA Music Center Opera; LA Master Chorale; countless motion picture soundtracks.

Mark Beasom
Chorale bass-baritone
(Los Angeles, CA)



Eleventh season in Carmel. Los Angeles Master Chorale; Los Angeles Music Center Opera. Voice faculty, Citrus College.

David Farwig
Chorale bass; 2003 Adams Fellow
(See Adams Master Class Page)



Chorale bass

University of Iowa. 1998 Adams Fellow. 6th season in Carmel. Bach Aria Festival, Stonybrook, New York. Recent solo credits include Beethoven 9th Symphony, San Jose; St. Matthew Passion, Santa Cruz; Elijah, Music in the Mountains Festival; Fauré Requiem, San Francisco; St. John Passion with Sonoma County Bach Society.

Cathy Findley
Chorale alto
(Pacific Grove, CA)



Choral director, Monterey High School. 20th season in the CBF chorale. Higher Education at UCSB, USC and Orff-Schulwerk certification earned at UCSC. Principia Musica (early music); West Bay Opera; Santa Cruz Symphony; several light opera groups.

Elspeth Franks
Chorale alto; 2003 Adams Fellow
(See Adams Master Class Page)



Professional chorister and soloist active in the Bay Area. Women's Philharmonic; Philharmonia Baroque Orchestra.

Joseph Golightly
Chorale tenor
(Sherman Oaks, CA)



Active professional singing career in Los Angeles with I Cantori; Los Angeles Master Chorale, and other ensembles.

Thomas Hart
Chorale baritone
(Sausalito, CA)



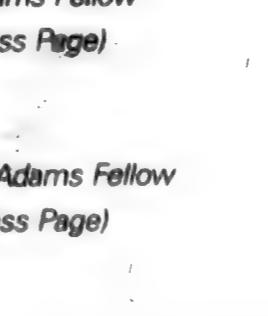
University of Kansas, Lawrence. Performances and recordings with Philharmonia Baroque Orchestra; American Bach Soloists; theatre of voices; Chanticleer.

Marie Hodgson
Chorale alto
(Los Angeles, CA)



11th season in Carmel. Active as choir member and soloist throughout L.A. including movie and TV soundtracks, L.A. Philharmonic and L.A. Chamber Orchestra. Member/soloist in L.A. Master Chorale. Participated in L.A. and New York premiers of John Adams' Opera *El Nino* with L.A. Philharmonic.

Daniel Hutchings
Chorale tenor; 2003 Adams Fellow
(See Adams Master Class Page)



Chorale soprano; 2003 Adams Fellow
(See Adams Master Class Page)

Alice Kirwan-Murray
Chorale alto
(Los Angeles, CA)



Frequent featured soloist and ensemble member with Los Angeles Master Chorale; Los Angeles Chamber Singers; Cappella; and Musica Angelica Baroque Orchestra. Numerous film scores, TV soundtracks.

John Koza
Chorale tenor
(Salinas, CA)



San José State University. Eighth season with the Carmel Bach Festival. Music Director for the Camerata Singers; First Presbyterian Church in Monterey; adjunct faculty Hartnell College.

Linda Liebschutz
Chorale mezzo-soprano
(San Francisco, CA)



BA Washington University, MM San Francisco State. Philharmonia Baroque; Magnificat; American Bach Soloists; Theatre of Voices; San Francisco Symphony. Music educator, conductor, voice teacher.

Daniel Hutchings
Chorale tenor
2003 Adams Fellow
(See Adams Master Class page)



Indiana University; New England Conservatory; Chinese University of Hong Kong. Fifth season in Carmel. 2001 Adams Fellow. Netherlands Opera; Hong Kong Sinfonietta; Philharmonia Baroque; Seattle Baroque Orchestra; Indianapolis Chamber Orchestra; Magnificat, San Francisco; Theatre of Voices; Hong Kong Bach Choir; Atlanta Baroque Orchestra. Faculty, Stetson University.

Nadia Smelser
Chorale mezzo-soprano
(Los Angeles)



Ninth season in Carmel. M.F.A., UC Irvine. Performances with: I Cantori; Pacific Chorale; Camerata; UCLA Center for Medieval and Renaissance Studies. Active concert and opera soloist. Co-founder of the Oratorio and Sacred Music Society of Southern California. Faculty, UC Irvine and Fullerton College.

FESTIVAL CHORALE (CONTINUED)

Foster Sommerlad
Chorale alto
(Dallas, TX)



University of North Texas. Founder: Dallas Vocal Artists. Performances with Chanticleer; Norman Luboff Choir; Washington National Cathedral; Dallas Bach Society; Boston Early Music Festival.

Twyla Whittaker
Chorale soprano
(San Jose, CA)



Arizona State University. 1996 Adams Fellow. Active concert soloist in San Francisco area. Philharmonia Baroque; American Bach Soloists; San Francisco Bach Choir; San Francisco Symphony. 1998 Finalist: New York Oratorio Society Competitions.

Diane Thomas
Chorale soprano;
Chorale Manager
(Glendale, CA)



30th season in Carmel. Appearances with Los Angeles Philharmonic; the Monday Evening Concerts and the Los Angeles Bach Festival. Member: Los Angeles Master Chorale. Performs regularly with I Cantori. Music faculty, Occidental College.

Helene Zindarsian
Chorale soprano
(San Francisco, CA)



BA, Dramatic Arts, UC Berkeley. 13 years, San Francisco Ballet School; American Conservatory Theater. Debut season in Carmel. Active freelancer in the SF Bay Area. Soloist and ensemble member, Philharmonia Baroque. Soloist, SF Ballet. Has performed with SF Symphony and Opera Chorus.

Brian Vaughn
Chorale baritone
(Houston, TX)



Oberlin College Conservatory of Music. 15th year in Carmel. Choral director at Episcopal High School in Houston.

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2:30 pm, Carpenter Hall, Sunset Center

FESTIVAL OPENING LECTURE*"Your Most Humble and Obedient Servant": Bach the Employee*Bruce Lamott, Festival Chorale Director
The Festival Chorale Director, celebrating his 30th Festival season, presents an overview of the Festival concert series.

7:00 pm, Carpenter Hall, Sunset Center

INFORMAL PRE-CONCERT TALK
with David Gordon, Education Director

7:35 pm, Sunset Center Terrace

TOWER MUSIC**SUNDAYS, JULY 20, 27, AUGUST 3**

1:00 pm, Carpenter Hall, Sunset Center

"OPERA IN THE CHURCH"David Gordon, Festival Education Director and world-renowned Bach tenor, discusses the *St. John Passion*, the dramatic masterpiece sometimes described as Bach's "opera."

2:05 pm, Sunset Center Terrace

TOWER MUSIC**MONDAYS, JULY 21, 28 AND AUGUST 4**

Noon-2:00 pm, Carmel Presbyterian Church, Ocean and Junipero, Carmel

ADAMS VOCAL MASTER CLASS

with David Gordon, Education Director and Sanford Sylvan, Festival Baritone Soloist.

TUESDAYS, JULY 22, 29 AND AUGUST 5Carpenter Hall, Sunset Center
(Note time shifts below)**PERFORMERS' PANELS**

This popular series of informal "up close and personal" sessions with members of the Festival's international ensemble gives you the chance to pose those questions you've always wanted to ask. The wind and string sessions will include instrument demonstrations.

4 pm, July 22 ONLY

VOCAL PERFORMANCE PANEL

David Gordon, Education Director with Festival Vocalists

10:30 am, July 29 ONLY

WOODWIND PERFORMANCE PANEL

Jesse Read, Recital Director, Principal Bassoon, with other members of the Festival Orchestra

10:30 am, August 5 ONLY

STRING PERFORMANCE PANEL

Cynthia Roberts, Principal 2nd Violin, with other members of the Festival Orchestra

7 pm, Carpenter Hall, Sunset Center

INFORMAL PRE-CONCERT TALK
with David Gordon, Education Director

7:35 pm, Sunset Center Terrace

TOWER MUSIC**WEDNESDAYS, JULY 23, 30 AND AUGUST 6**

10:30 am, Carpenter Hall, Sunset Center

**"SWEET SINGING IN THE QUIRE":
THE A CAPPELLA CHORAL TRADITION**

Bruce Lamott, Festival Chorale Director and conductor of the Mission Concert, introduces the music of his 2003 Mission program. (July 23 only - with the Festival Chorale)

7:35 pm, Carmel Mission Basilica

TOWER MUSIC**THURSDAYS, JULY 24, 31 AND AUGUST 7**

Noon-2:00 pm, Carmel Presbyterian Church, Ocean and Junipero, Carmel

ADAMS VOCAL MASTER CLASS

with David Gordon, Education Director and Sanford Sylvan, Festival Baritone Soloist

7:00 pm, Carpenter Hall, Sunset Center

INFORMAL PRE-CONCERT TALK

with David Gordon, Education Director The Thursday evening concerts are performed on authentic baroque instruments. What makes them different from their modern counterparts, and what should we listen for?

FRIDAYS, JULY 25, AUGUST 1 AND 8

10:30 am, Carpenter Hall, Sunset Center

FRIDAY: VIXENS, VIPERS, AND VIAGRA: PIMPINONE AND THE COMMEDIA DELL'ARTE

Bruce Lamott, Festival Chorale Director

7:00 pm, Carpenter Hall, Sunset Center

INFORMAL PRE-CONCERT TALK

with Bruce Lamott

7:35 pm, Sunset Center Terrace

TOWER MUSIC**TOWER MUSIC**Open Air Serenades by the Festival Brass
Suzanne Mudge, director

Saturdays, Tuesdays, Thursdays, Fridays -

7:35 pm, Sunset Center Terrace

Wednesdays -

7:35 pm, Carmel Mission Basilica

Sundays -

2:05 pm, Sunset Center Terrace

THE ADAMS VOCAL MASTER CLASS**20TH ANNIVERSARY SEASON**

Noon-2:00 pm, Mondays and Thursdays, Carmel Presbyterian Church, SE corner of Junipero and Ocean Avenue

Founded in 1984 to honor the late Virginia Best Adams, this program presents four talented young professional singers in public coaching sessions with David Gordon, Festival Education Director, and Sanford Sylvan, Festival Baritone Soloist. At these unique and light-hearted sessions, the audience can glimpse "behind the scenes" as the young singers refine their interpretation and vocal artistry.

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perform a new work by Czech composer
Sylvie Bodorova. The incomparable
JUILLIARD STRING QUARTET returns in
February, and we welcome Holland's superb
OSIRIS PIANO TRIO in March. In April
the exciting **ST. LAWRENCE STRING
QUARTET** and klezmer clarinetist
TODD PALMER conclude our season
with thrilling work by celebrated composer
Osvaldo Golijov.

Skampa String Quartet Nov. 14**Juilliard String Quartet Feb. 8****Osiris Piano Trio March 5****St. Lawrence String Q April 16***Be Dazzled!***Celebrating Our 37th Season!**

SATURDAY OPENING NIGHT CONCERTS

JULY 19, 26 AND AUGUST 2 • 8:00 PM • SUNSET THEATER, CARMEL

Delay broadcast on KUSP-FM, 88.9, on Sunday, July 27 at 10:00 am.

Opening Night

Festival Chorale, Chorus, and Orchestra

Bruno Weil, conductor

Kendra Colton, soprano; Sally-Anne Russell, mezzo-soprano
Alan Bennett, tenor; Sanford Sylvan, baritone
Elizabeth Wallfisch, concertmaster
Bruce Lamott, choral director

I. Cantata BWV 30a,

Johann Sebastian Bach

1685 - 1750

Angenehmes Wiederau

Dramma per musica: Schicksal, Glücke, Zeit und der Elster-Fluss

Time (Soprano), Good Fortune (Alto), Elster River (Tenor), Fate (Bass)
CHORUS: Angenehmes Wiederau (O charming Wiederau)
RECITATIVE (SATB): So ziehen wir in diesem Hause hier...
ARIA (bass): Willkommen im Heil...
RECITATIVE (alto): Da heute dir...
ARIA (alto): Was die Seele kann ergötzen...
RECITATIVE (bass): Und wie ich jederzeit bedacht...
ARIA (bass): Ich will dich halten...
RECITATIVE (soprano): Und obwohl sonst der Unbestand mit mir...
ARIA (soprano): Eilt, ihr Stunden...
RECITATIVE (tenor): So recht! Ihr seid mir werthe Gäste...
ARIA (tenor): So wie ich die Tropfen zolle...
RECITATIVE (SATB): Drum, angenehmes Wiederau...
CHORUS: Angenehmes Wiederau...

II. Concerto for Strings in D Major

Igor Stravinsky

1882 - 1971

Vivace
Arioso
Rondo

INTERMISSION

III. Brandenburg Concerto No. IV in G Major,
BWV 1049

J. S. Bach

Allegro
Andante
Presto

IV. Magnificat in D Major, BWV 243

J. S. Bach

CHORUS: Magnificat
ARIA (alto): Et exultavit spiritus meus
ARIA (soprano I): Quia respexit humilitatem
CHORUS: Omnes generationes
ARIA (alto): Quia fecit mihi magna
DUET (alto, tenor): Et misericordia
CHORUS: Fecit potentiam
ARIA (tenor): Deposuit
ARIA (alto): Esurientes implevit bonis
TERZETT (soprano I, soprano II, alto): Suscepit Israel
CHORUS: Sicut locutus est ad patres nostros
CHORUS: Gloria Patri. Sicut erat in principio

Program Notes

Bach wrote the Cantata BWV30a in homage to Johann Christian von Hennicke who had just bought a large estate in Wiederau, twelve miles southwest of Leipzig, hence the title *Angenehmes Wiederau* or "charming Wiederau"; it was performed on September 28, 1737 on the estate. In this extended secular cantata, or short un-staged opera, the soloists represent allegorical figures, in this case of Time (*Zeit*), Luck (*Glück*), Elster, the name of the local river, and Fate (*Schicksal*). They praise Hennicke and admire his new acquisition.

Stravinsky's Concerto in D for Strings was commissioned in 1946 when Stravinsky was nearing the end of his neo-classical compositional phase (which culminated in *The Rake's Progress*). The musical language uses Classical gestures, motifs and tonalities in unusual Stravinsky-an ways. In the second movement, for example, makes a feature of the same V-I chord sequence heard all the way through Classical opera but it does not occur where we would expect to hear it. Again, there is a D major tonality but it is continually confused by a minor third.

The Brandenburg concerto No 4 in G major, BWV 1049 is one of Bach's best known and well-loved works. It offers what is essentially a violin concerto enriched by the presence of two recorders or flutes. Indeed, the solo violin part of this concerto makes greater demands on the solo violinist than does that of Bach's surviving violin concertos.

In Lutheran Leipzig on high feast-days in Bach's day, the text of the *Magnificat*, Mary's song of praise, was performed in the figural style, that is, polyphonically and accompanied by instruments. Only one of J.S. Bach's works of this kind has survived; it is however, thanks to the richness of its inspiration and the pregnant brevity of its movements (there are no *da capo* arias), a masterpiece even by Bach's standards.



Merrill Lynch

The Saturday Concerts are generously sponsored by Merrill Lynch

The July 19th performance is generously co-sponsored by Madrigal.

The July 26th performance is generously co-sponsored by Carmen and Carla Ajan in memory of Mitchell Xavier Sanchez Areias.

The Saturday Main Concerts are underwritten in part through the generosity of Mr. and Mrs. John W. Buffington.

SUNDAY MAIN CONCERTS

JULY 20, 27 AND AUGUST 3 • 2:30 PM • SUNSET THEATER, CARMEL

Delay broadcast on KUSP-FM, 88.9, on Sunday, August 3 at 10:00 am.

Festival Chorale, Chorus, Orchestra and Soloists

Bruno Weil, conductor

Johannespassion, BWV 232

(The Passion According to St. John)

Johann Sebastian Bach

1685 - 1750

| | | |
|------------------|-------|-------------------|
| The Evangelist | | Alan Bennett |
| Jesus | | Paul Grindlay |
| Pilate | | Tom Hart |
| Peter | | Jeffrey Fields |
| Maid | | Helene Zindarsian |
| First Attendant | | Antoine Garth |
| Second Attendant | | Daniel Hutchings |

Bruce Lamott, choral director

| | |
|--------------------|-----------------|
| Kendra Colton | , soprano |
| Sally Anne Russell | , mezzo-soprano |
| Scott Whitaker | , tenor |
| Sanford Sylvan | , baritone |

| | | |
|---------------------|------------------|------------------------|
| Elizabeth Wallfisch | , Emlyn Ngai | , violins |
| George Thomson | , Elly Winer | , violas |
| Robin Carlson Peery | , flute | |
| Roger Cole | , Peggy Pearson | , oboe, oboe da caccia |
| John Dornenburg | , viola da gamba | |
| Douglas McNames | , cello | |
| Jordan Frazier | , double bass | |
| Britt Hebert | , bassoon | |
| Andrew Arthur | , organ | |

THERE WILL BE A 20 MINUTE INTERMISSION BETWEEN PARTS I AND II.

Program Notes

The streets of eighteenth-century Leipzig were empty, all the shops closed when Good Friday came around. Every Christian in the city was in church for services commemorating Jesus' death on the cross. Music played a central role in the Good Friday observances — elaborate organ renditions of chorales (Lutheran hymns) whose verses every worshipper knew by heart, congregational singing of the same chorales, and musical settings — called "Passions" — of one of the four Gospel accounts of the Crucifixion. Kuhnau, Bach's predecessor in Leipzig, introduced a new kind of Passion to Leipzig congregations in 1721. It employed both biblical and non-biblical texts, included solo recitatives and arias, and added orchestral accompaniment where a cappella singing by choir and congregation had once sufficed. Bach prepared his setting of the *Passion according to St. John* for the 1724 Good Friday Vespers. Here was his opportunity to demonstrate to his new employers what they could expect from him.

Audiences listening to a concert performance of the *St. John Passion* while seated in comfortable seats in the new Sunset Center, will have a rather different experience than eighteenth-century Lutherans sitting on hard wooden benches in a Leipzig church. Those who don't speak German may simply sit back and let the music wash over them, or drift away to their own private dream world. Bach's contemporaries were listening to a story they already knew, told in their own tongue and sung in the musical language of their time. They were emotionally engaged as the drama unfolded — identifying with Peter's dismay upon hearing the cock crow, imagining themselves caught up in the crowd that cried "Crucify him!"

It may help modern audiences to think of Bach's *St. John Passion* as a play in two acts with two scenes in each act. Act I, Scene 1 takes place in the Garden of Gethsemane. In Scene 2 we follow Jesus to the court of the high priest. Scene 2 ends with Peter's realization that he'd denied his master three times before the cock crowed, just as Jesus said. Act II, Scene 1 occurs at Pilate's court; Scene 2 takes us on to Golgotha. The leading man in this drama is the Evangelist — the narrator who personifies St. John. This specialized role requires a tenor with remarkable stamina, emotional sensitivity and musical artistry. He relates the entire Crucifixion story in recitative, a type of singing that approximates natural speech inflections. Bach used recitative for the roles of Jesus, Peter, and Pilate, as well. There's a good reason for setting biblical texts in recitative — with its natural speech rhythms and simplified accompaniment, recitative assures the intelligibility of the words.

Portions of the *St. John Passion* derived from the Bible and sung in recitative are only one layer of a complex web of associations. Another layer is the chorales that interrupt the narrative at significant points. While singing the chorales, chorus singers become the community of the faithful responding to the events.

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MONDAY MAIN CONCERTS

JULY 21, 28 AND AUGUST 4 • 8:30 PM • CARMEL MISSION BASILICA
 Delay broadcast on KUSP-FM, 88.9, on Sunday, August 10 at 10:00 am.

Soloists' Spotlight

I. Sinfonia from Cantata BWV 42

Am Abend aber desselben Sabbats

Johann Sebastian Bach

1685 - 1750

II. Concerto Grosso Op. 3,
No. 5 in D Minor

Overture
Allegro
Adagio
Allegro ma non tanto
Allegro

George Frideric Handel

1685 - 1759

III. Gloria in B flat for soprano and strings

Gloria
Et in terra
Laudamus
Domine Deus
Qui tollis
Quoniam
Cum sancto

Kirsten Blase, soprano

Handel

IV. Sinfonia from Cantata BWV 156

Ich steh' mit einem Fuss im Grabe

J. S. Bach

V. Concerto for Organ in G Minor, Op. 4, No. 1

Largeggio e staccato
Allegro
Adagio
Andante

Andrew Arthur, organ

Handel

VI. Brandenburg Concerto No. 2
in F Major, BWV 1047

(Allegro)
Andante
Allegro assai

J. S. Bach

Wolfgang Basch, trumpet; Robin Peery, flute; Roger Cole, Ellen Sherman, oboes; Jesse Read, bassoon; Emlyn Ngai, Catherine Emes, Ann Duggan, Elizabeth Girk, Nina Falk, Barbara Downie, violins; Meg Eldridge, Nancy Lochner, violas; Paul Rhodes, cello; Derek Weller, double bass; Andrew Arthur, harpsichord

Program Notes

The exuberant sinfonia to Cantata BWV 42 will no doubt remind listeners of the Brandenburg Concertos with its engaging interchanges between the solo group of oboes and bassoons and the string accompaniment.

Handel's Concerto Grosso Op. 3, No. 5 in D Minor was part of a set of six concertos published by Walsh in 1734. The set contains a rather disorganized repertory of works composed long before 1734 and cobbled together because six was the conventional number of instrumental works to publish at one time. It is possible that the concerto was not intended as an orchestral work as it is called 'Sonata' in the manuscript. Walsh tried to make it seem so, however, by adding a part for viola (and simply doubling the bass part an octave higher).

Handel's *Gloria in excelsis Deo*, was recently discovered in the library of London's Royal Academy of Music in March 2001 bound in a collection of Handel arias. Handel probably composed the *Gloria* around 1707 in Rome. The work was most likely commissioned by the Roman patron Francesco Maria Ruspoli for a service at his Vignanello estate. The *Gloria* is a substantial work in seven movements and is believed to be an important addition to the repertoire.

The sinfonia opening Cantata BWV 156 features one of Bach's most beloved melodies. Bach later reworked this movement as the slow movement for his Harpsichord Concerto in F Minor (BWV 1056).

Handel wrote the Concerto for Organ in G minor Op. 4 No. 1 in 1735 and intended it to be played during the oratorio Alexander's Feast. Handel used his own virtuosity at the keyboard between acts to reinforce that of the Italian singers. The concerti were very much written for his own use with space for improvisation and are full of 'ad lib' markings.

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TUESDAY MAIN CONCERTS

JULY 22, 29 AND AUGUST 5 • 8:00 PM • SUNSET THEATER, CARMEL
 Delay broadcast on KUSP-FM, 88.9, on Sunday, August 12 at 10:00 am.

The Festival Orchestra
Bruno Weil, conductor

I. String Symphony No. 9 in C Major

Felix Mendelssohn

1809-1847

Grave
Allegro
Andante
Scherzo
Allegro vivace

II. Symphony No. 33 in
B-Flat Major, K. 319

Wolfgang Amadeus Mozart

1756 - 1791

Allegro assai
Andante moderato
Menuetto
Finale (Allegro assai)

INTERMISSION

III. Symphony No. 45 in F-Sharp Minor,
(The Farewell) Hob. I:45

Franz Joseph Haydn

1732 - 1809

Allegro assai
Adagio
Menuet Allegro
Finale Presto

Program Notes

Felix Mendelssohn finished his ninth symphony for string orchestra on March 12, 1823. He was 14 years old. He had studied music theory and composition with the director of the Berlin Singakademie since he was 10, had private instruction in violin and landscape painting and wrote poetry. He became friends with Goethe when he was 12. This was not your average child!

Mendelssohn's "Ninth" for string orchestra contains strong hints of the wonders that lay ahead. In the first movement he developed a simple theme in the manner of Mozart. For the Trio he used a Swiss folk tune discovered during a family trip through the Alps. His exploration of string effects in the Scherzo and Finale would soon bear fruit in the shimmering sonorities of the Overture to *A Midsummer Night's Dream*, the timeless masterpiece from his seventeenth year.

Mozart finished his Symphony in B-flat on July 9, 1779. He was back in Salzburg, living with his father and sister following a tour through Munich, Mannheim and Paris in search of a suitable court position. He returned a different person from the one who set off to seek his fortune 16 months earlier. During the tour he'd fallen in love and suffered rejection, his mother had fallen ill and died in Paris, and he'd failed to find employment, or even a decent commission. The former Wunderkind was 23 years old, stuck in Salzburg, and dying to escape.

The symphony begins with the DO RE FA MI motive found in a symphony composed when Mozart was nine and emblazoned in the finale of his mighty *Jupiter Symphony*. Listening closely, we may detect an emotional intensity and depth of purpose lacking in his earlier compositions. His growing maturity, accelerated by the painful events of the recent tour, was beginning to emerge in his music. As his creations became less conventional and more personal, the Viennese Classical style also ripened into maturity.

An isolated palace in the Hungarian marshes served as a laboratory for the creation of the symphony as we know it today. Here, far from the distractions of Vienna, Haydn composed symphonies, rehearsed them with the orchestra, and conducted them for the entertainment of Prince Nicolaus Esterházy and his guests. Nicolaus and his court spent summers at Esterháza, leaving the city as soon as the weather grew warm and staying until the prince was ready to return — which grew later each year. They were still at Esterháza in November 1772 when the prince announced his intention to stay two months longer. The musicians, who hadn't seen their families since leaving Vienna months earlier, turned to Haydn, who came up with a solution.

His new symphony in the unusual key of F-sharp minor was nearing the finish line, or so it seemed, when everything came to a sudden halt. When the music resumed, it was slow instead of fast, major instead of minor. Then the first oboe and second horn ran out of notes, snuffed out the candles on their music stands, and exited quietly. One by one, the other musicians stopped playing, put out their candles and left. Finally, only two violinists remained — Haydn and the concert master. The following morning, carriages pulled up to take the musicians back to Haydn, who came up with a solution!



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WEDNESDAY MISSION CONCERTS

JULY 23, 30 AND AUGUST 6 • 8:30 PM • CARMEL MISSION BASILICA

Delay broadcast on KUSP-FM, 88.9, on Wednesday, August 27 at 7:00 pm.

Founders' Memorial Concert

The Festival Chorale
Bruce Lamott, directorProcessional: *Veni Creator Spiritus*
(Come, Creator Spirit)

Plainsong hymn

I. Psalm 51: *Miserere mei*
(Have Mercy on Me, O God)Gregorio Allegri
1582 – 1652II. Motet, BWV 226, *Der Geist hilft unsrer Schwachheit auf*
(The Spirit Uplifts Our Weakness)Johann Sebastian Bach
1685 – 1750III. Motet, *Warum toben die Heiden*,
Op. 78 No. 1
(Psalm 2: Why Do the Nations Rage?)Felix Mendelssohn
1809 – 1847

IV. Sonata No. 6 in D Minor, Op. 65, No. 6

Mendelssohn

Chorale and Variations: *Vater unser in Himmelreich*
(Our Father Who Art in Heaven)Fugue: *Sostenuto e legato*Finale: *Andante*

Andrew Arthur, organ

V. Magnificat (1989)

Arvo Pärt
(b. 1935)VI. Motet, BWV 230, *Lobet den Herrn, alle Heiden*
(Psalm 117: Praise the Lord, All Ye Nations)

Bach

VII. Chorale Fantasia, BWV 735, *Valet will dich dir geben*
(Farewell I Now Bid Thee)

Bach

Andrew Arthur, organ

Recessional: *Te Deum laudamus*
(We Praise Thee, O God)

Plainsong hymn

Program Notes

Veni creator spiritus Plainsong hymn

"Come, Creator Spirit, visit the souls of your people; fill with grace from above the hearts that you have created." This plainsong hymn for Pentecost can be traced as far back as the 10th century. It is one of the most beloved hymns of the vast repertoire of ancient chant settings.

Psalm 51: *Miserere mei*

Allegri's reputation rests entirely on his setting of Psalm 51, composed for the exclusive use of the papal choir. A hundred years later, it was still being sung in the Sistine Chapel during Holy Week. The musicians were forbidden — on pain of excommunication — to share the music with anyone outside the papal choir. This was all the challenge 14-year-old Mozart needed when he and his father visited Rome in 1770. He listened very closely when he heard it performed at a service he and his father attended. Back in their room, Mozart wrote down all nine voices of the composition, a feat that helped spread his fame across Europe.

Motet, *Der Geist hilft unsrer Schwachheit auf*, BWV 226

Bach composed this funeral motet in 1729 for the burial of Johann Heinrich Ernesti, rector of the St. Thomas School. It is a setting of Romans 8:26–27 ("The Spirit Helps Our Infirmitiess"), which also served as the basis of the sermon. Bach needed every choirboy in the school for the performance since he scored it for double chorus. Though Bach was no stranger to the loss of loved ones through death, the positive radiance of his funeral music reflects his belief that the purpose of sacred music is to glorify God, lift up the human spirit and to restore hope.

Motet, *Warum toben die Heiden*, Op. 78, No. 1*Warum toben die Heiden* is based on Psalm 2, "Why do the nations rage?" (Why indeed?) It is one of three Psalm Motets, Op. 78, Mendelssohn wrote for the Berlin Cathedral choir. Scored for double chorus and soloists, this rich and expansive motet travels through ever changing meters, choral textures, rhythmic character and key centers.

Sonata No. 6 in D Minor, Op. 65, No. 6

Born of the cusp of the Classic and Romantic eras, Mendelssohn maintained a precarious balance between the old and the new. Thanks to his teacher, Carl Zelter, Mendelssohn enjoyed a solid grounding in the music of Bach and Handel.



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THURSDAY MAIN CONCERTS

JULY 24, 31 AND AUGUST 7 • 8:00 PM • SUNSET THEATER, CARMEL

Delay broadcast on KUSP-FM, 88.9, on Thursday, August 28 at 7:00 pm.

Baroque Strings

Elizabeth Wallfisch, concertmaster

I. *Introduzioni No. 1, from Sei Introduzioni Teatrali*, Op. 4Pietro Locatelli
1695 – 1764Allegro
Allegro
Sempre piano
PrestoII. A suite from *Shakespeare's The Tempest*Matthew Locke
1621 – 1677Curtain Tune
First Act Tune: Rustick Air
Second Act Tune: Minoit
Second Musick:
Sarabrande
Lilk
Third Act Tune: Corant
Fourth Act Tune: Marshall JiggeIII. Concerto/Overture, from the opera
"Der neuromische Liebhaber Damon"Georg Philipp Telemann
1681 – 1767(Allegro)
Largo
Vivace

INTERMISSION

IV. Concerto a quattro, Op. 7, No. 6,
"Il Pianto D'Arianna"

Locatelli

Andante e sempre piano
Allegro
Adagio
Andante e sempre piano
Allegro Largo
Andante
Grave
AllegroV. Concerto in D Major, Op. 2, No. 4 (D15)
for Violin, Strings and OrganGuiseppe Tartini
1692 – 1770Allegro
Cantabile
AllegroVI. Three Parts upon a grounde
Chaconne from *The Faery Queen* in D MajorHenry Purcell
ca. 1659 – 1695

VII. Gigue and Canon

Johann Pachelbel
1653 – 1706Elizabeth Wallfisch, Rachel Evans, Alicia Yang, Monica Waisman,
Cynthia Roberts, violins; George Thomson, Elly Winer, violas; Doug McNames,
Allen Whear, cellos; Jordan Frazier, double bass; Yuko Tanaka, harpsichord and organ

Program Notes

A Night at the Theater. Pietro Locatelli raises the curtain; a hush in the theatre, and we are in Venice in 1720, when music was king, and color and spectacle were the norm. This is by way of an overture to this evening of musical works, all of which tell stories, but without any words. It is a mime — in music — with all the shapes and movements of a great mime artist, speaking most eloquently. We move from country to country, in a time machine.

Hot on the heels of the Locatelli, we go to London in the 17th century, to the Musick of Matthew Locke. The language is foreign to our ears, experimental in its own time, evocative, rhythmic, full of color. He gives us a curtainraiser to open the eyes to the wonders to follow: dances that touch the heart and move the feet. On to the mastery of Telemann, and the German language of the 18th century. This concerto doubles as an overture, in the style of the period, with its different movements and moods. Pleasing and virtuosic, beautiful and heart-felt, Locatelli's music returns, speaking of the agony of Ariadne's abandonment on the island of Naxos, and her death throes. Locatelli spares us nothing!

After this emotion, Tartini is pure delight and froth, a concerto of bright D Major colors, strong rhythms — *capriccios!* The slow movement is poetic and evokes a deeper meaning to life, in a calm and meditative way. Then then fireworks wake us up again! We move once more to the Teutonic kingdoms for the beautiful Pachelbel Canon and the Gigue that follows. But one giant leap over land and sea, and we are England in the time of Queen Anne, beloved of Purcell, for an example of his supreme mastery of counterpoint, in the "Three partes upon a Grounde." This is a superlative working of a three-part canon on a ground bass, followed closely by his Chaconne written for Shakespeare's *Midsummer Night's Dream*, Purcell's own *Faery Queen*.

JOHN BONIFAC

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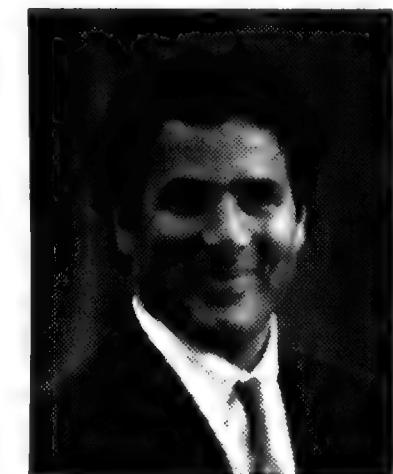
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FRIDAY MAIN CONCERTS

JULY 25, AUGUST 1 AND 8 • 8:00 PM • SUNSET THEATER, CARMEL

Delay broadcast on KUSP-FM, 88.9, on Friday, August 29 at 7:00 pm.

Opera Night

Festival Orchestra

Bruno Weil, conductor

I. *Pimpinone*

(a comic opera in two acts)

Georg Philipp Telemann

1681 - 1767

Kendra Colton, soprano; Sanford Sylvan, baritone

Elizabeth Wallfisch, Emlyn Ngai, Beth Stoppels Girko, Monica Waisman, Alicia Yang, violins I; Cynthia Roberts, Rachel Evans, Catherine Emes, Nina Falk, Barbara Downie, violins II; Elly Winer, Meg Eldridge, Nancy Lochner, violas; Allen Whear, Paul Rhodes, cellos; Jordan Frazier, double bass; Yuko Tanaka, harpsichord

Libretto by Pietro Pariati

Edition by Theodor W. Werner

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INTERMISSION

II. Suite for Orchestra in F Major,
"La Bourse" (The Stock Market)

Telemann

David Gordon, narrator

Peggy Pearson, Ellen Sherman, oboes; Jesse Read, bassoon; Emlyn Ngai, Monica Waisman, Beth Stoppels Girko, Barbara Downie, Alicia Yang, violins I; Cynthia Roberts, Rachel Evans, Catherine Emes, Nina Falk, violins II; Elly Winer, Meg Eldridge, Nancy Lochner, violas; Allen Whear, Paul Rhodes, cellos; Jordan Frazier, double bass; Yuko Tanaka, harpsichord

Program Notes

Between 1712 and 1721 Telemann lived in Frankfurt on the Liebfrauenberg in a large house belonging to the Gesellschaft Frauenstein, an association of prosperous businessmen. The Frankfurt Stock Exchange was located on the ground floor of the building. Telemann's suite *La Bourse* may well have been commissioned by one of the Frankfurt businessmen. With the reference to the Mississippi Company the work must have been written in 1720. Speculation was all the rage in the new age of the Enlightenment, and two ventures in particular caught the public fancy: London's South Sea Company, based on trade with Spanish America, and Paris's Mississippi Company, founded to exploit the natural resources of Louisiana. Both companies were backed by their governments, the latter hoping to erase public debt. Activity on the exchange was at an unprecedented high in the early months of 1720, with investors stampeding to buy the escalating stock. In September shares in both companies plummeted, investors were ruined, and the economies of England and France were shattered.

The dramatic events in London and Paris resounded throughout Europe, and life at the Frankfurt Stock Exchange must have been particularly stressful in 1720. Telemann offers his benefactors a sympathetic, if somewhat lighthearted, musical account of their tribulations. After movements depicting the tensions of the speculators — *le repos interrompu* (interrupted peace), *la guerre en la paix* (war in peace-time), *les vainqueurs vaincus* (victors vanquished) and *la solitude associée* (communal solitude) — Telemann ends the suite on a positive note, with a lively Gavotte entitled *l'espérance de Mississippi* (hope for the Mississippi). A speculator's eternal optimism must, after all, prevail! (In fact, the Mississippi Company was successfully reconstituted in 1723 as the *Compagnie des Indes* and extended its markets and influence to the Caribbean and India, as well as the Mississippi valley.)

Telemann wrote his comic opera *Pimpinone* in 1725 as a companion piece to his serious opera *Der geduldige Socrates* or *Patient Socrates*. It was designed to play between the acts of the serious work and to provide some light relief. The concert version of *Pimpinone* will be performed tonight. The synopsis is as follows: Seeking a husband, the chambermaid Vespetta spies the rich merchant Pimpinone. Vespetta calculatively flatters Pimpinone who falls in love with her and offers her a servant's position. In the second scene (some time later), Vespetta threatens to leave Pimpinone because of rumours circulating about the town impugning her virtue. He responds by offering to marry her, but Vespetta laments that she has no dowry. Pimpinone offers a gift of 10,000 thalers as her dowry, on condition that she remain at home and entertain no visitors. Vespetta agrees. In the third scene (after their marriage), Vespetta has grown restless under Pimpinone's restrictions. She demands respect and equality, and the freedom to go where she chooses. He threatens her with corporal punishment, and she promises retaliation in kind. They brawl. Finally, Vespetta points to the cleverly written marriage contract, which provides her with a dowry in the event of a divorce. Reminded of this, Pimpinone relents and submits to her will.

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TWILIGHT CONCERT NO. 1

WEDNESDAY, JULY 23 • 5:30 PM

CHURCH IN THE FOREST, STEVENSON SCHOOL, PEBBLE BEACH

Delay broadcast on KUSP-FM, 88.9, on Wednesday, July 30 at 7:00 pm.

Chorale Preludes

Andrew Arthur, organ

I. *Praeludium in G Minor, BuxWV 149*

Dietrich Buxtehude

1637 - 1707

II. Chorale Prelude: "Christ lag in Todesbanden"

Georg Böhm

1661 - 1733

III. Magnificat VI

Heinrich Scheidemann

c. 1595 - 1663

IV. Chorale Prelude: "Vater unser im
Himmelreich," BWV 737

Johann Sebastian Bach

1685 - 1750

V. Chorale Prelude: "Vater unser im Himmelreich"

Scheidemann

VI. Chorale Prelude: "Vater unser im Himmelreich"
(BuxWV 219)

Buxtehude

VII. Chorale Prelude: "Vater unser im Himmelreich"

Böhm

VIII. Chorale: "Vater unser im Himmelreich,"
from BWV 90

Bach

IX. Fuga in G Minor

Johann Adam Reincken

1623 - 1722

X. Ciacona in E Minor, BuxWV 160

Buxtehude

XI. Chorale Prelude: "Ach Herr, mich armen Sünder,"
BuxWV 178

Buxtehude

XII. Praeludium in E Minor

Nicolaus Bruhns

1665 - 1697

Wine and cheese reception, 4:30 pm, courtesy of Stevenson School

The Twilight Concert Series is generously sponsored by Violet Jabara Jacobs.

TWILIGHT CONCERT NO. 2

WEDNESDAY, JULY 30 • 5:30 PM

CHURCH IN THE FOREST, STEVENSON SCHOOL, PEBBLE BEACH
Delay broadcast on KUSP-FM, 88.9, on Wednesday, August 6 at 7:00 pm.

The Festival Quartet

I. String Quartet in B-Flat Major, K. 458 "The Hunt"

Wolfgang Amadeus Mozart
1756 – 1791Allegro vivace assai
Menuetto
Adagio
Allegro assai

II. String Quartet in E Major, Op. 74, "The Harp"

Franz Joseph Haydn
1732 – 1809Poco adagio
Allegro
Adagio ma non troppo
Presto
Allegretto con variazioni

III. String Quartet in C Minor, Op. 1, No. 4 Ludwig van Beethoven

1770 – 1827

Allegro ma non tanto.
Scherzo
Andante scherzoso quasi
Allegretto
Menuetto
Allegretto
AllegroElizabeth Wallfisch, Emlyn Ngai, violins
George Thomson, viola; Doug McNames, cello

Program Notes

String Quartet in B-flat Major, K. 458, "The Hunt"

The popular view of Mozart as a financially desperate, unappreciated genius is at least partially true — for the last few years of his life. His early years in Vienna were a different story. Having won independence from his domineering father and his former employer, the archbishop of Salzburg, 25-year-old Mozart embarked on a career as a free-lance musician in Vienna and quickly established himself as a leading composer and keyboard artist. His career was at its zenith when his father came for a two-month visit in February 1785, expecting to find his irresponsible son and low-life daughter-in-law destitute. What he actually found came as a surprise. On the day following Leopold's arrival, Mozart invited some fellow musicians to his spacious apartments to join him and his father in playing some recently completed quartets. One of the guests that day was Haydn. After they played, the father of the string quartet turned to Leopold and said, "Before God and as an honest man, I tell you that your son is the greatest composer known to me in person or by name." In spite of Leopold's warnings that Wolfgang would come to nothing if he stayed in Vienna and married Constanze Weber, Leopold had to admit that his son was a success after all.

The quartets they played that day are the celebrated "Haydn" quartets, which Mozart published the following September with a warm dedication to the older master. Inspired by Haydn's groundbreaking Op. 33 quartets and his study of Bach scores in the Van Swieten library, Mozart's new quartets achieved expressive depths unimaginable when he tossed off the quartets of his Salzburg days. The new emotional intensity and contrapuntal mastery are especially evident in the slow Adagio of the "Hunt" quartet, K. 458, with its interwoven elements of Baroque counterpoint, Viennese thematic development, and the lyricism of Italian bel canto singing. The vibrant colors of the Adagio give us a hint of the bold canvases Mozart might have painted had he lived into the nineteenth century.

String Quartet in E-flat Major, Op. 74, "The Harp"

Beethoven spent the night of May 11, 1809, crouched in a cellar holding pillows over his head as French howitzers pounded Vienna from positions outside the city walls. The pillows were to protect what was left of his hearing from the sharp reports of the artillery. Vienna surrendered the following day and French occupation of the city began. Theatre and concert life came to a halt, parks were closed, and Beethoven's customary walks through the countryside were out of the question. Shaken by these events, Beethoven composed very little that summer. He regained his creative momentum the following fall when the French began their withdrawal. One of the first works he completed as normalcy returned to Vienna was his String Quartet in E-flat Major, Op. 74.

The most unusual feature of the "Harp" Quartet, as it came to be known, is the prominent use of pizzicato in the opening movement. Beethoven had used pizzicato in the past, as had Mozart and Haydn, but this was something new. Until now, the sound of plucked strings served as a backdrop to bowed melodies. In the "Harp" quartet, Beethoven used pizzicato for its own sake, as a special sonority, an instrumental "color." This new sensitivity to color is evident from the outset of the quartet—in mysterious chords played sotto voce and veiled harmonies that usher in the Allegro. It seems ironic that Beethoven was becoming a "colorist" even as his ability to "hear" the colors was fading. The color palette of his inner world, however, was growing richer, and would soon result in the color-saturated sonorities of his late quartets.

Wine and cheese reception, 4:30 pm, courtesy of Stevenson School

The Twilight Concert Series is generously sponsored by Violet Jabara Jacobs.

TWILIGHT CONCERT NO. 3

WEDNESDAY, AUGUST 6 • 5:30 PM

CHURCH IN THE FOREST, STEVENSON SCHOOL, PEBBLE BEACH
Delay broadcast on KUSP-FM, 88.9, on Sunday, January 4, 2004 at 10:00 am.

Heavenly Voices

I. Cantata BWV 163, "Nur jedem das Seine" Johann Sebastian Bach

1685 – 1750

Aria: Nur jedem das Seine!
Recitativo: Du bist, mein Gott, der Geber aller Gaben
Aria: Laß mein Herz die Münze sein
Arioso (Duett): Ich wollte dir, O Gott, das Herze gerne geben
Aria (Duett): Nimm mich mir und gib mich dir!
Chorale: Meinen Jesum laß ich nicht

II. Cantata "Cecilia, volgi un sguardo"

George Frederic Handel

1685 – 1759

Recitiv: Cecilia, volgi un sguardo
Aria: La virtute e un vero nume del mortal
Recitativo: Tu armonica Cecilia
Aria: Splenda l'alba in oriente
Recitativo: Carco sempre di gloria
Aria: Sei cara, sei bella
Recitativo: E ben degna di lode
Duet: Tra amplessi innocenti

Kendra Colton, soprano; Sally Anne Russell, mezzo-soprano

Alan Bennett, tenor; Sanford Sylvan, bass

Cynthia Roberts, Alicia Yang, violins

Allen Whear, cello; Jordan Frazier, double bass

Andrew Arthur, harpsichord

Program Notes

Despite his German birth and decades spent in England, Handel must be considered first and foremost an Italian master of vocal composition. Handel's cantatas, usually composed for a solo voice with continuo (however, this cantata features solo arias for tenor and soprano), and possible "obligato" instruments, were the forerunners of his later operas. They were exclusively Italian works (with Italian texts), and they were for the most part composed during Handel's time in Italy, between 1707 and 1710. However, Handel composed the cantata *Cecilia, volgi un sguardo* (HWV 89) in England in 1736 to be performed during his oratorio *Alexander's Feast*, a setting of the much admired ode by John Dryden, *Alexander's Feast; or the Power of Music: An Ode in Honour of Saint Cecilia's Day*. The cantata praises Saint Cecilia and her virtue.

Bach composed the Cantata BWV 163 *Nur jedem das Seine* in 1715 while he was still at the Weimar court at the Wilhelmsburg Palace. In 1714 Bach had assumed responsibility for composing cantatas for the palace church or *Himmelsburg*. The *Himmelsburg* had, as a description from 1702 states, "a world-famous masterpiece of architecture" in that the marble-walled church had above it a *capelle* which could be opened up by means of a sliding roof whenever polyphonic or organ music was performed. The music coming down from the *capelle* into the church below would have had the effect almost of coming from heaven.

The architectural and acoustical conditions there favored a relatively small instrumental-vocal ensemble and these cantatas have chamber-music-like qualities, for example, Bach de-emphasizes the role of the chorus by confining it to plain concluding chorales. The cantata is scored for a relatively small number of instruments. The arias all contain ornate instrumental obbligati, the third, unusually, uses two cellos.

The text is by Salomo Franck and comes from his *Evangelisches Andachts-Opfer* of 1715. Franck's elegant poetic language and the pure, straightforward theological message in his sacred texts provided Bach with an ideal vehicle for his own musical thoughts. In the cantata, the Pharisees try to trap Jesus with the question: "Is it lawful to pay taxes to Ceasar?" Jesus replies: "Render... to Caesar the things that are Caesar's, and to God the things that are God's." (*Nur jedem das Seine.*)

Wine and cheese reception, 4:30 pm, courtesy of Stevenson School

The Twilight Concert Series is generously sponsored by Violet Jabara Jacobs.

MONDAY ORGAN RECITALS

JULY 21, 28 AND AUGUST 4 • 10:30 AM

CARMEL MISSION BASILICA

Delay broadcast on KUSP-FM, 88.9, on Tuesday, August 5 at 7:00 pm.

INTERMEZZO NO. 1

Bach's Organ Music

Andrew Arthur, organ

I. Fantasia & Fugue in C Minor, BWV 537

II. Chorale Prelude: *An Wasserflüssen Babylon*, BWV 653Chorale Prelude: *Nun danket alle Gott*, BWV 657Chorale Prelude: *Schmücke dich, o liebe Seele*, BWV 654

III. Fantasia in C Minor, BWV 562

IV. Chorale Prelude: *O Lamm Gottes, unschuldig*, BWV 618Chorale Prelude: *Christe, du Lamm Gottes*, BWV 619Chorale Prelude: *O Mensch, bewein' dein' Sünde gross*, BWV 622

V. Passacaglia, BWV 582

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The Monday morning recitals are underwritten in part through the generosity of
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TOWER MUSIC

Tower Music features the Brass section of the Carmel Bach Festival in a variety of ensemble configurations: horn duets, trumpet trios, brass quartets and quintets to the full complement with percussion.

The tradition of Tower Music goes back to antiquity when various brass instruments were used to call attention to all sorts of events: invading and marauding armies, the arrival of royalty, signals to one another (horn calls), and beginnings and endings to pageants, weddings, festivals, hunts, jousts, and the like. As one might expect, this was often done from the tower of a castle or from a balcony in a large hall or church — or a gazebo on a golf course!

Tower Music at the Carmel Bach Festival was originally performed by a trombone quartet called the "Heralding Trombones," led by Gordon Stewart for 25 years. He was especially fond of Bach Chorales and this year in his honor, we will feature some of the chorales from his collection.

— Suzanne Mudge

THE FESTIVAL BRASS:

Leonard Ott, trumpet
Scott Macomber, trumpet
Wolfgang Baschi, trumpet
Bruce Chrisp, trombone
Suzanne Mudge, trombone
Chris Cooper, horn
Loren Tayerle, horn
Kevin Neuhoff, percussion

The Carmel Bach Festival wishes to thank Mrs. Geraldine FaNelle Stewart for her abiding generosity in helping ensure the continuance of Tower Music. This series, which has become a beloved tradition for Bach Festival artists and audiences alike, is underwritten by Mrs. Stewart in commemoration of her late husband, Gordon Stewart, who founded this series at the first Festival. The power and pageantry of Tower Music has been welcoming Festival audiences ever since.

— Suzanne Mudge

MONDAY HARPSICHORD RECITALS

JULY 21, 28 AND AUGUST 4 • 2:30 PM

ALL SAINTS CHURCH, DOLORES AND NINTH, CARMEL

Delay broadcast on KUSP-FM, 88.9, on Monday, July 28 at 7:00 pm.

INTERMEZZO NO. 2

Harpsichord Kaleidoscope

Yuko Tanaka, harpsichord

I. Three Short Preludes,
BWV 924, 940, 929Johann Sebastian Bach
1685 – 1750II. Partita Uranie in D Minor
from *Musicalischer Parnassus*Johann Caspar Ferdinand Fischer
ca. 1665 – 1746

Toccata
Allemande
Courante
Sarabande
Gavotte
Gigue
Rigaudons I & II
Passacaglia

III. Sonata in D Minor, BWV 964

J. S. Bach

(transcription of J.S. Bach's Sonata in A Minor
for Solo Violin, BWV 1003)

Adagio
Fuga
Andante
Allegro

IV. Pièces de Clavecin

Jacques Duphly

1715 – 1789

La du Buq
Médée
Chaconne

Program Notes

Two generations of French influence on J.S. Bach's music are represented in the Partita Uranie in D minor by Johann Caspar Ferdinand Fischer and the Pièces de Clavecin by Jacques Duphly.

In his day, Fischer's stature as keyboard composer equaled that of such illustrious figures as Froberger, Buxtehude, and Böhm. He held the post of Hofkapellmeister in Baden and was regarded as a great master of harpsichord music in the period between Froberger and Bach. He is barely remembered today due in part to the rarity of surviving copies of his music.

Partita Uranie, honoring the muse of astronomy, is part of his collection of nine keyboard suites, *Musicalischer Parnassus* (1738), each named after a muse. Fischer used the term "partite," as did Johann Kuhnau and Heinrich Biber, a standard term for the suite in German-speaking countries of the late 17th and 18th centuries. Gracefully French in its entirety, *Partita Uranie* begins with a Toccata as its prelude. The core dances (allemande, courante, sarabande, gavotte, and gigue) are followed by a three-part rigaudon and a passacaglia, a serious movement which begins simply but becomes increasingly virtuosic as each variation unfolds.

Jacques Duphly's life spanned the period of the last months of Louis XIV's reign in 1715 to the day after the storming of Bastille in July 1789. He dedicated himself entirely to harpsichord performance after arriving in Paris in 1742. Among the most sought-after harpsichord teachers in Paris (according to his contemporary, harpsichord builder Pascal Taskin), Duphly's music titles and dedications show him also to have been part of the inner circle of professional and aristocratic connoisseurs. By 1744, the first book of *Pièces de Clavecin* was published, quickly followed by three more books.

La du Buq is an allemande, named after Jean-Baptiste Du Buc (1717-1795), administrator of the East and West Indies Offices until 1770. The origin of the name of the capricious second piece, *La de Belombre*, is not known. A brilliant Chaconne in F major features a long and sentimental middle section in F minor, which explores the ranges and tonal colors of the instrument through a variety of writing techniques.

The opening Bach Preludes were written around 1720 for the instruction of his eldest son, Wilhelm Friedemann, then aged 9, a counterpart to the better known "Anna Magdalena's Notebook," a collection written for his wife. BWV 924 in C major emphasizes finger fluency, BWV 940 in D minor stresses part playing, and BWV 929 in G minor instructs with a minuet.

The Sonata in D Minor is a transcription of J.S. Bach's Sonata in A minor for Solo Violin, BWV 1003. The transcription may have been made by Wilhelm Friedemann; however, support for Bach's authorship is provided by J.F. Agricola in his *Allgemeine Deutsche Bibliothek* (1774). He commented that Bach often played his six unaccompanied violin pieces (sonatas and partitas) on the clavichord, "adding as much in the nature of harmony as he found necessary."

The sonata consists of four movements in a "sonata da chiesa" ordering of slow-fast-slow-fast. This transcription is enriched with melodic ornamentation, contrapuntal inner voices, and bass chords. The arrangement of the fuga elucidates and carries to completion the pseudopolyphony presented in the violin version.

The Intermezzo Recital Series is generously underwritten by Violet Jabara Jacobs.

The Monday afternoon recitals are underwritten in part through the generosity of Dr. and Mrs. Warren Schlinger.

TUESDAY RECITALS

JULY 22, 29 AND AUGUST 5 • 2:30 PM

ALL SAINTS CHURCH, DOLORES AND NINTH, CARMEL
Delay broadcast on KUSP-FM, 88.9, on Thursday, August 7 at 7:00 pm.

INTERMEZZO NO. 3

French Confections

I. *L'apothéose de Corelli*Gravement
Gayment
Vivement
Vivement
GaymentFrançois Couperin
1668 - 1733II. *Paris Quartet No. 6 in E Minor*Prélude
A discréte-trés vite
Gai
Gracieusement
Distrait
ModeréGeorg Philipp Telemann
1681 - 1767III. *Sonata for Violin in E Major*Adagio
Allegro
Adagio ma non troppo
AllegroJohann Sebastian Bach
1685 - 1750IV. *Orfée*Récitatif: *Le fameux chantre de la Thrace*
Air: *Fideles Echos*
Récitatif: *Mais que sert à mon désespoir*
Air: *Allez Orphée*
Récitatif: *Cependant le Héros arrive*
Air: *Monarque redouté*
Récitatif: *Pluton surpris*
Air: *Chantez la victoire*Louis-Nicolas Clerambault
1676 - 1749Alan Bennett, tenor; Kim Reighley, flute
Cynthia Roberts, Rachel Evans, violins
Allen Whear, cello; Yuko Tanaka, harpsichord

Program Notes

Although the current European Union was probably an unimaginable concept in the eighteenth century, artists and musicians increasingly looked across national borders for innovations in style and technique which they could incorporate into their own work. Bach assimilated the French dance forms and studied with great interest the Italian instrumental forms such as the concerto. French composers began to look to Italy, especially for its brilliant instrumental writing as exemplified by the violin works of Arcangelo Corelli.

François Couperin represents the vanguard of this cross-pollination of Italian and French traits. In his trio sonatas he is openly indebted to the works of Corelli, "whose works I shall love as long as I live." *Le Parnasse, ou L'apothéose de Corelli* appeared in 1724 as the final piece in a set entitled *Les gôuts réunis*. The fanciful programmatic text reflects the French obsession with mythology, and while the music easily stands alone, one cannot fail to be charmed by the imagination behind this symbolic fusion of French good taste and Italian brilliance.

Telemann's vast output includes many works in the French style. The quintessential examples are his 12 quartets for Flute, Violin, Viola da Gamba or Cello, and Continuo. The second set of six, entitled *Nouveau Quatuors* includes the present quartet in e minor and was published during Telemann's visit to Paris in 1738. (Among the 99 non-French names on the subscription list for these quartets was a Mr. Bach de Leipsc.) The twelfth quartet is laid out like an orchestral suite in miniature. A group of dance-like movements is framed by a French Overture (*Prélude*) with its broad, overdotted introduction and contrasting triple-meter fast section, and a chaconne (*Modéré*) which brings the work to a majestic conclusion.

Bach's Six Sonatas for Violin and Cembalo were among the many instrumental works composed in Cöthen around 1720. They are unusual for violin sonatas because the harpsichord is obligato, that is with a fully written-out part as opposed to a violin work with continuo. Indeed, an early manuscript of these works describes them as Trios, which can be explained by the independence of the left and right hand parts on the harpsichord, forming a "trio" with the violin. Nowhere is this relationship more apparent than in the fast movements of the Sonata in E Major, BMV 1016, where the three parts are treated fugally. In the slow movements, the violin is allowed a more singing role, the left hand of the keyboard assumes the traditional function as bass line, and the right hand alternately fills in the harmonies and interacts in dialogue with the violin.

Couperin's near-contemporary Louis-Nicolas Clerambault shared his fascination with Italian musical idioms. Trained as an organist, he published choral and chamber music, but it was with the cantata that he made his mark and achieved lasting fame. One of his best-known works, *Orphée*, for high voice, flute, violin, and continuo, was published in 1710 as part of a series of cantatas which would eventually reach 25 in number. Like Couperin, he successfully fused Italian and French elements in this relatively new genre. French "naturalness" and simplicity are to be found in the vocal writing.

The recitatives have a rhythmic, sustained bass line characteristic of French composers, as opposed to the Italian secco style. To heighten the dramatic and emotional elements of the text, he drew on Italian traits of brilliance and warmth to stretch the limits of French "good taste" and to make a more lasting impression on the listener.

The Intermezzo Recital Series is generously underwritten by Violet Jabara Jacobs.

The July 22nd performance is co-sponsored by Alain Pinel Realtors. The July 29th performance is co-sponsored by Falge & Wilse, Certified Public Accountants.

The Tuesday recitals are underwritten in part through the generosity of Mr. and Mrs. Lee Rosen.

WEDNESDAY RECITALS

JULY 23, 30 AND AUGUST 6 • 2:30 PM

ALL SAINTS CHURCH, DOLORES AND NINTH, CARMEL
Delay broadcast on KUSP-FM, 88.9, on Monday, August 4 at 7:00 pm.

INTERMEZZO NO. 4

TO LOVE OR NOT

I. Sinfonia

Salomone Rossi
c. 1587 - 1630

SHE'S NOT INTERESTED AND I CAN'T SLEEP

II. Serenata a basso solo, "Ch'ascoso nel'onde"

Maurizio Cazzati
1620 - 1677

OUT OF LOVE AND HAPPY FOR IT

III. Toccata (1625)

Giovanni Picchi
Cazzati
PicchiCantata per alto solo, "Allegrezza mio cor"
Canzona Prima

STILL NOT INTERESTED BUT FINALLY PERSUADED

IV. Toccata

Girolamo Kapsberger
ca. 1580 - 1651Dialogo: E quando cessarai (1606)
Sonata 4 à doi violini (1629)Dominico Maria Melli
Dario Castello

JEALOUS QUARREL AND RECONCILIATION

V. Dialogo: La Gelosia Placata (1629)

Giovanni Rovetta
Sally Anne Russell, mezzo-soprano
Paul Grindlay, bass-baritone
Rachel Evans, Alicia Yang, violins
Richard Kolb, theorbo and Baroque guitar
Yuko Tanaka, harpsichord

Program Notes

The 17th century was an exceptional time of passion for artistic and intellectual endeavor in Italy, and one of the areas which attracted the most enthusiasm was the development of dramatic vocal music. This enthusiasm led to the brilliant large scale operas produced in the public opera houses of Venice and other cultural centers. However, the grand public opera productions were only a part of the huge amount of dramatic vocal music, most of which was performed in less public venues. Patrons of the arts frequently sponsored dramatic performances in their homes, scaled to their ambitions and budgets, from grand productions in the palaces of the wealthiest nobles and ecclesiastics, with costumes and staging rivaling those of the commercial opera houses, to the simplest entertainments involving a few singers and instrumentalists informally putting together some arias or cantatas for a patron family and friends.

One of the most important ways in which performances of dramatic music were heard was at the meetings of various clubs formed by groups of enthusiasts. Some of these clubs, known as "Academie" or "Camerata", included among their members the leading musicians, poets, and intellectuals of the time, as well as wealthy and influential patrons. The meetings of these clubs included readings and debates as well as musical performances. They provided discriminating audiences and financial support which were crucial to the 17th century was an exceptional time of passion for artistic and intellectual endeavor in Italy, and one of the areas which attracted the most enthusiasm was the development of dramatic music. This supportive context challenged composers, librettists, and performers to work at a level of sophistication which was usually not possible in the larger commercial productions aiming to please a wider audience.

"To love or not" is intended as a re-creation of the musical portions which might have been performed at a meeting of an academy during the mid seventeenth century, with reference in particular to descriptions of the meetings of the "Accademia degli Unisoni" in Venice at the home of Giulio Strozzi. He was an influential poet, opera librettist, and intellectual in Venice, and a close friend of Claudio Monteverdi's, who probably attended some of the meetings of the "Unisoni". The meetings revolved around a chosen topic or theme, often on such subjects as relationships or differences between men and women. The musical performances, readings, and debates were organized into a continuous entertainment around the chosen topic. Instrumental music as well as vocal music was included, either related to the evening's topic or serving as interludes between the other parts of the entertainment.

It is almost certain that Giovanni Rovetta (c.1595-1668), who was Monteverdi's assistant and then successor as Maestro di cappella at St. Mark's cathedral in Venice, was present at the meetings and contributed music for performances. His dramatic dialog "La gelosia placata" might well have been performed at one of the meetings, which it would have suited perfectly.

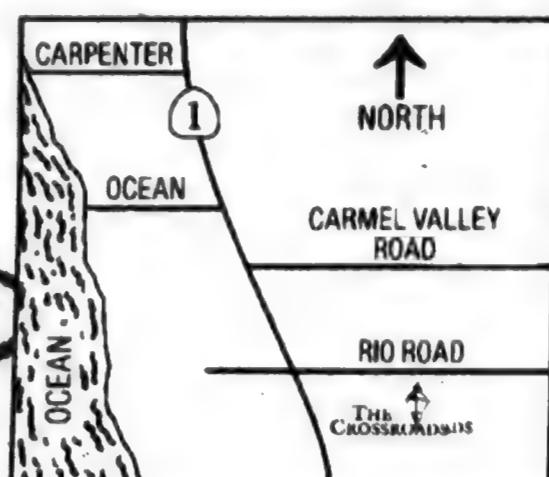
Domenico Maria Melli (fl. c. 1590-1610) was one of the early pioneers of Baroque dramatic singing, along with his contemporary Giulio Caccini. Maurizio Cazzati (1620-1677), was a well known composer in northern Italy during the mid seventeenth century, and published more than sixty books of instrumental and vocal music of all kinds. Salomone Rossi (c. 1587-1630), Giovanni Picchi (fl. 1600-1625), and Dario Castello (fl.)

The Intermezzo Recital Series is generously underwritten by Violet Jabara Jacobs.

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THURSDAY RECITALS

JULY 24, 31 AND AUGUST 7 • 2:30 PM

ALL SAINTS CHURCH, DOLORES AND NINTH, CARMEL

Delay broadcast on KUSP-FM, 88.9, in July of 2004.

INTERMEZZO NO. 5

The Sun King's Oboe Band

I. Concerto in C Major for Trumpet and Oboe Ensemble

Tomaso Albinoni
1671 - 1751Sinfonia
Affettuoso
Presto

II. Partita No. 3 from "Die lustige Feldmusik," 1704

Johann Philip Krieger
1649 - 1725Overture
Entrée
Menuet
Passacaglia
Fantasia
Menuet
Gavotte
Air
Menuet
Gigue

III. Trio Sonata for Oboe, Bassoon and Continuo

Georg Philipp Telemann
1681-1767Allegro
Soave
Presto

IV. Suite for Trumpet and Oboe Ensemble in D Major

George Frideric Handel
1685 - 1759Allegro
Rigadon I & II
Aria
Gigue
Duetto
Anglaise I & II
Sarabande
Hornpipe I & II
Menuet I, II & IIIWolfgang Basch, trumpet
Roger Cole, Peggy Pearson, Ellen Sherman, oboes
Jesse Read, Britt Hebert, bassoon
Yuko Tanaka, harpsichord

Program Notes

Oboe-bassoon bands became very popular in Germany in the late 17th century, when the French court moved in and everything French came into vogue. These bands played outdoors; they played indoors. They transcribed music; composers wrote for them. They played a wide spectrum of music for occasions of many kinds.

Evolving from the *Stadtpeifers*, the town wind bands active during the Renaissance, the oboe band was traditionally made up of four players or multiples of these four. Louis 14th's court band boasted twenty-four members. Double reeds in the open air were also popular in England. (As we know, Handel's "Royal Fireworks Music" was performed by a bargeful of double reed musicians [and a precarious harpsichord and player] floating on the Thames, to accompany the royal display of fireworks.)

Johann Phillip Krieger, quite well known in his time, wrote a set of suites in the French style, including "Die lustige Feldmusik."

Solo voices of the trumpet and other instruments often supplemented the double reed band, as in Handel's Concerto in D Major for Trumpet, Oboes, Bassoons and Harpsichord, and the Concerto for Trumpet and Oboe Band by Italian composer, Tomasso Albinoni.

FRIDAY RECITALS

JULY 25, AUGUST 1 AND 8 • 2:30 PM

SUNSET THEATER, CARMEL

Delay broadcast on KUSP-FM, 88.9, in July of 2004.

INTERMEZZO NO. 6

Favorite Cantatas
for solo sopranoJohann Sebastian Bach
1685 - 1750

I. Cantata BWV 82a, "Ich habe genug"

Aria: Ich habe genug
Recitative: Mein Trost ist nur allein
Aria: Schlummert ein
Recitative: Mein Gott! Wann kommt?
Aria: Ich frue mich auf meinen Tod

II. Cantata BWV 51, "Jauchzet Gott in allen Landen"

Aria: Jauchzet Gott in allen Landen
Recitative: Wir beten zu den Tempel an
Aria: Höchster, mache deine Güte
Chorale: Sei Lob und Preis
Aria: AlleluiaKirsten Blase, soprano
Robin Peery, flute; Wolfgang Basch, trumpet
Cynthia Roberts, Rachael Evans, violins
Elly Winer, viola; Allen Whear, cello; Jordan Frazier, bass
Andrew Arthur, organ

Program Notes

Cantata BWV 51, *Jauchzet Gott in allen Landen* is justifiably well renowned for the superlative virtuosity of its soprano part, extending the range up to top C. Nevertheless, while the part is indeed very exposed, it is barely more complex than lines found in other works (e.g. the solo — and even the chorus — parts of the *B Minor Mass*). What is particularly appealing is the conciseness of the cantata and the variety achieved in the course of its five movements: it opens in a concerto-ritornello style, proceeding through expressive arioso and *ostinato* movements to a chorale arrangement and a stirring fugal finale. The text of praise and thanksgiving is not necessarily to be tethered to a specific festival (the 15th Sunday after Trinity is specified in the score, but Bach added the words *et in ogni tempo* (and at any time), and it would thus be appropriate for any number of joyous occasions. A later performance was connected with the feast of St. Michael, something perhaps appropriate in light of the trumpet scoring and the "warlike" string writing of the opening.

Cantata BWV 82, *Ich habe genug*, which dates from the Feast of the Purification, February 2, 1727, has become of Bach's most celebrated cantatas. Listeners today should not be ashamed of its popularity: Bach himself clearly liked it too and performed it repeatedly, changing the scoring to suit the forces for each occasion. The appearance of the second aria in Anna Magdalena's second music book suggests that it was a particular favorite in the Bach household. Based on the *Song of Simeon* (*Nunc Dimittis* — Now let thy servant depart in peace), this cantata concerns a theme typical of the Lutheranism of Bach's age: the longing for death ("sleep") after one has seen the light of Christ. The opening aria must have provided an impulse for the composition of *Erbarme dich*, one of the most moving arias from the *St. Matthew Passion*, which Bach performed for the first time barely a month later. The jewel of the cantata is usually considered to be the second aria *Schlummert ein*, a movement that shows Bach's characteristic thoroughness in writing (witness the continuous movement in the continuo) but one which is also extremely effective in its emotional impact. Is it the frequent rhetorical pauses which force the believing listener to reflect on the bitter-sweetness of death? Or is it the flattened seventh degree of the scale, suggesting in musical terms the subdominant key, the "past history" of the tonic?



The Intermezzo Recital Series is generously underwritten by Violet Jabara Jacobs.

The July 24th performance of this recital is co-sponsored by Big Sur Lodge.

The Thursday recitals are underwritten in part through the generosity of
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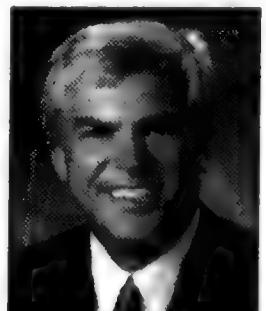
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SATURDAY RECITALS

JULY 26, AUGUST 2 AND 9 • 11:00 AM

SUNSET THEATER, CARMEL

Delay broadcast on KUSP-FM, 88.9, in July of 2004.

INTERMEZZO NO. 7

Viennese Brunch

I. Quartet in D Major, Op. 64/5 ("Lark")

Allegro moderato
Adagio cantabile
Menuet: Allegretto
Finale: Vivace

Franz Joseph Haydn

1732 – 1809

II. Quartet in A Major for Flute and Strings, K. 298

Theme and variations
Menuetto
Rondieaux

Wolfgang Amadeus Mozart

1756 – 1791

III. Quintet in C Major, Op. 29

Allegro moderato
Adagio molto espressivo
Scherzo: Allegro
Presto

Ludwig van Beethoven

1770 – 1827

Robin Carlson Peery, flute; Emlyn Ngai, Catherine Emes, violins
George Thomson, Meg Eldridge, violas; Douglas McNames, cello

Program Notes

Haydn, Mozart, and Beethoven have long been regarded as the founders of the Viennese School, and they are closely entwined musically. Mozart studied with Haydn as a young man, and Beethoven sought out Mozart and Haydn for lessons. Their distinctive styles dramatically changed the musical landscape of the 18th century (and beyond) and together they represent the heart of the Classical Era.

During this period, in response to the enthusiasm of the moneyed classes, a market developed for salon music, and commissions provided good incomes for the most popular composers.

Musically, a more interesting and diverse distribution of voices was developed among the players, expanding from the pattern of one instrumental voice speaking while the others listened toward a more balanced conversation, Goethe's 19th-century analogy for chamber music. Haydn started moving chamber music in this direction, Mozart evolved the style, and, as evident in the Quintet in C Major, Op. 29, Beethoven consolidated both of those.

Haydn's Quartet in D Major, Op. 64/5, is one of six quartets written in 1790. These are known collectively as the "Tost Quartets," commissioned by Johann Tost, a violinist in Haydn's orchestra who had become a successful cloth merchant. Tost guaranteed himself the rights for sole performances of the quartets for a set length of time. Using Haydn's name to attract people to his musical salons, he shrewdly furthered his business and musical connections simultaneously.

The Mozart Quartet in A Major for Flute and Strings, K. 298, is written for flute, violin, viola and violoncello. The flute is scored in the way that the first violin would be in a string quartet. Perfect in form, the quartet is imbued with Mozart's characteristic grace.



The Intermezzo Recital Series is generously underwritten by Violet Jabara Jacobs.

IBM and Lee and Shirley Rosen are the exclusive sponsors of the Saturday Intermezzo Recital performances

The Saturday recitals are underwritten in part through the generosity of
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COUNCIL FOR THE FESTIVAL FOUNDATION

On July 14, 2002, a group of community leaders who have a time-proven dedication to ensuring the Festival's financial sustainability will formally join forces in a new, Board-appointed committee: The Council for the Festival Foundation. The Council's charge is to cultivate friends and funds to strengthen all Festival endowment funds. It is with deep appreciation and pride that the Carmel Bach Festival welcomes the following founding Council members.

Jo Barton
Kevin Cartwright
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Lee Rosen
Jeptha Wade
Lamont Wiltsee

SATURDAY RECITAL

SATURDAY, AUGUST 9 • 2:30 PM • SUNSET THEATER, CARMEL

Delay broadcast on KUSP-FM, 88.9, in July of 2004.

The Virginia Best Adams Master Class
20th Anniversary Showcase Concert

2003 ADAMS FELLOWS

Christina Jahn, soprano Elspeth Franks, mezzo-soprano

Daniel Hutchings, tenor David Farwig, baritone

with

Kimberly Reighley, flute; Peggy Pearson, oboe, oboe d'amore

Cynthia Roberts and Emlyn Ngai, violins; Meg Eldridge, viola; Allen Whear, cello

Derek Weller, double bass; Yuko Tanaka, harpsichord, organ

I. Chorus: *Was Gott tut, das ist wohlgetan* Johann Sebastian Bach
(from Cantata BWV 99, *Was Gott tut, das ist wohlgetan*) 1685 – 1750

Full Ensemble

II. Duet: *Christe* (from *Mass in B Minor*, BWV 232) Bach
Ms. Jahn and Ms. FranksIII. Aria: *Lass, o Fürst der Cherubinen* Bach
(from Cantata BWV 130, *Herr Gott, dich loben alle wir*)

Mr. Hutchings

IV. Aria: *Qui sedes* (from *Mass in B Minor*, BWV 232) Bach
Ms. FranksV. Aria: *Greifet zu, fasst das Heil* Bach
(from Cantata BWV 174, *Ich liebe den Höchsten von ganzem Gemüte*)

Mr. Farwig

VI. Aria: *Heart, the seat of all delight* George Frideric Handel
(from the opera *Acis and Galatea*) 1685 – 1759

Ms. Jahn

VII. Aria: *Meine Seele röhmt und preist* Georg Melchior Hoffmann
(from the Cantata *Meine Seele röhmt und preist*) 1685 – 1715

Mr. Hutchings

VIII. Duet: *Der Herr segnet uns* Bach
(from Cantata BWV196, *Der Herr denket an uns*)

Mr. Hutchings and Mr. Farwig

IX. Aria: *Qui tollis* (from *Mass in F Major*, BWV 233) Bach
Ms. JahnX. Aria: *Lass, o Welt, mich aus Verachtung* Bach
(from Cantata BWV 123, *Liebster Immanuel, Herzog der Frommen*)

Mr. Farwig

XI. Aria: *Ombra mai fu* (from the opera *Xerxes*) Handel
Ms. FranksXII. Chorale: *Gloria sei dir gesungen* Bach
(from Cantata BWV140, *Wachet auf, ruft uns die Stimme*)

Full Ensemble

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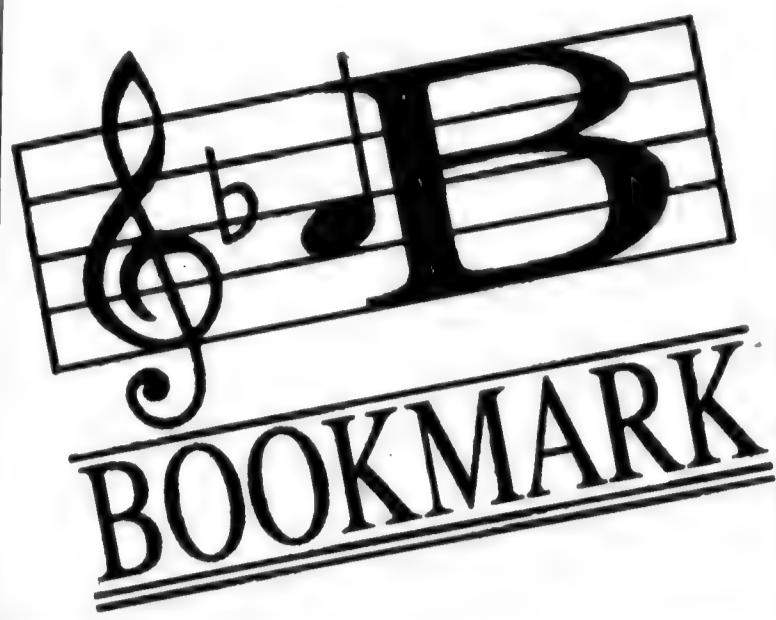
David Gordon and Sanford Sylvan, faculty; Melinda Coffey, répétiteur

Adams Master Class Website: www.spiritsound.com/bachinfo.html

The Carmel Bach Festival is deeply grateful to the Carmel Presbyterian Church for graciously providing facilities for the Adams Master Class working sessions.

The program is generously made possible each year by the Virginia Best Adams Endowment Fund. The master classes are sponsored by the Ansel Adams Gallery.

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I grew up with the music of J.S. Bach, in Mulhausen, Germany, where Bach had been the village organist (the church and organ on which he played are still there). In 1967 I moved to Carmel and was so happy to find a place whose residents love the music of Bach as much as I do.

For 26 years I was sales manager of Luciano Antiques, and worked with many of the local designers in making houses into beautiful homes. I am also a licensed art consultant, and consider Carmel houses to be works of "liveable art". In my present career as realtor with the Alain Pinel Realtors I use my taste and experience to assist my clients with all their real estate needs, whether purchases, sales or trades.

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CANDLELIGHT RECITAL NO. 1

SUNDAY, JULY 20 • 9:00 PM

ALL SAINTS CHURCH, DOLORES AND NINTH, CARMEL

Close Friends

Elizabeth Wallfisch, violin

I. Sonata No. 3 in C Major for Solo Violin Johann Sebastian Bach

Adagio
Fuga
Largo
Allegro assai

II. Fantasie No. 12 in A Minor Georg Philipp Telemann

Moderato
Vivace
Presto

III. Partita No. 1 in B Minor Bach

Allemanda
Double
Corrente
Double
Sarabande
Double
Tempo di Borea
Double

IV. Fantasie No. 8 in E Major Telemann

Pacevolmente
Spirituoso
Allegro

V. Sonata No. 2 in A Minor Bach

Grave
Fuga
Andante
Allegro

Program Notes

The sun has gone down — time to light the candles. Supper conversation is especially lively since an old family friend has come to visit. After supper the violins come down off their pegs and the conversation continues — without words. Many claim the visitor is the greatest composer in Germany. The host is equally famous for his keyboard virtuosity. After a few duets, guest and host regale one another with their creations for solo violin — learned sonatas, free-wheeling fantasies, and partitas that set toes tapping to once-fashionable French dances. Firelight dances on the rapt faces of the wife and children gathered round to listen. Soon, they, too, will join the musical conversation.

Telemann is passing through Leipzig on his way home to Hamburg. He and Bach go way back. They met when Bach served at the ducal court of Weimar and Telemann was employed nearby at Saxe-Eisenach. In 1714 Telemann stood as godfather to Bach's second son, Carl Philipp Emmanuel — who, as everyone knows, had already turned out to be a greater composer than his father. When Telemann turned down a job offer from Leipzig (his Hamburg employers made him a better offer), he may have helped Bach get the position. In 1739, Bach took over the Collegium Musicum Telemann founded back in 1701 when he studied law at Leipzig University. The Collegium still plays down at Zimmermann's coffee house.

Bach and Telemann have every reason to be jealous rivals, yet they've remained friends all these years. They're so different — Telemann, well-traveled man of the world, and stay-at-home Bach. Maybe that's the key to their friendship — they complement one another. Listen — you can hear it in what they're playing now. Bach's sonata sounds like an old church sonata-slow-fast-slow-fast. That goes all the way back to Corelli! He could be improvising the first movement, but even Bach couldn't make up the fugue that follows. How do you play a fugue — one part chasing after another — on a single four-stringed instrument? Few violinists left could manage this one — playing two and three strings at a time at break-neck speed. Bach's having a hard time of it himself. He hasn't had much occasion to pick up the violin since his Weimar days.

Now it's Telemann's turn. What a breath of fresh air! His Fantasies sound so free and natural, he must be improvising! They're up-to-date, three-movement works, each movement picking up more speed — *Moderato*, *Vivace*, *Presto*! *Pacevolmente*, *Spirituoso*, *Allegro*! *Pacevolmente*? Oh yes, Italian for "pleasing" or "charming." *Spirituoso* must mean "spirited." Bach's up again with one of his partitas, a suite of popular dances. First the *Allemanda*, followed by its double — a faster variation of the original. Other dances follow in their customary order — *corrente*, *sarabande* and *giga*, each with its double.

This concert is co-sponsored by Jan de Luz.

Jan de Luz.

The Intermezzo Recital Series is generously underwritten by Violet Jabara Jacobs.

CANDLELIGHT RECITAL NO. 2

SUNDAY, JULY 27 • 9:00 PM

ALL SAINTS CHURCH, DOLORES AND NINTH, CARMEL

Duelling Cellos

Douglas McNames, Allen Whear, cellos

I. Bait and Switch for Two Cellos Peter Flint

II. Suite No. 4 in E-Flat Major Johann Sebastian Bach

1685 – 1750

Prelude
Allemande
Courante
Sarabande
Bourrée I & II
Gigue

Doug McNames, cello

III. Fugues for Two Cellos Luigi Boccherini

1743 – 1805

Program Notes

Bait and Switch for two cellos (2003)

Bait and Switch is a theme and variations without the theme. It is the antecedent with the wrong consequent. It is a three-card monte game, a swindle, a shady deal, or even a politician seeking reelection. It starts with a reference to the Bach cello suites and then promptly departs with no intention of returning. It is a conversation between two cellists who sometimes finish each other's sentences or just plain talk at the same time. Most of all, it is a tribute to the time honored practice of misleading the consumer, in whatever they may be looking to buy.

Suite No. 4 for Cello in E-flat major BWV1010

If Bach's autograph title — *libro primo* — for the violin solos dated 1720 implies that the lost autograph of the cello suites contained the heading *libro secondo*, one may perceive a particular sequence behind the project: the violin solos reduce the texture of classic sonata and partita genres to a single instrument which allows a certain amount of polyphony; the cello suites show a further stage of distillation, since the possibilities for chordal playing are that much more limited (chords are found mainly in the slower sarabande movements and sometimes in the simpler textures of the "modern" dances). Thus like an organism that thrives best with pruning, the suites for unaccompanied cello depend — to a certain extent — on the limitations of medium; the player and listener create ever richer musical meanings and dimensions.

We still do not know for whom Bach wrote his music for unaccompanied cello. Since he was active as Kappellmeister at the Köthen court 1717-23, the name of Christian Ferdinand Abel — Bach's friend and colleague at that court — frequently comes to mind.

The core of the traditional Baroque suite was the group of four "old" dances — "allemande," courante, sarabande and gigue — with a prelude to open each suite, and a pair of dances of the "modern" kind — e.g. minuet, bourree, gavotte — placed between the sarabande and gigue.

This concert is co-sponsored by John B. Avera, D.D.S., M.S.

The Intermezzo Recital Series is generously underwritten by Violet Jabara Jacobs.

CANDLELIGHT RECITAL NO. 3

SUNDAY, AUGUST 3 • 9:00 PM

ALL SAINTS CHURCH, DOLORES AND NINTH, CARMEL

Bach Alone

Emlyn Ngai, violin

Johann Sebastian Bach

1685 – 1750

I. Sonata No. 1 in G Minor, BWV 1001

Adagio
Fuga
Allegro
Siciliano
Presto

II. Partita No. 2 in D Minor, BWV 1004

Allemande
Courante
Sarabande
Gigue

III. Partita No. 3 in E Major, BWV 1006

Preludio
Loure
Gavotte en Rondeau
Menuett I & II
Bourrée
Gigue

This concert is co-sponsored by Trotter's Antiques.

The Intermezzo Recital Series is generously underwritten by Violet Jabara Jacobs.



FAMILY CONCERT NO. 1

SATURDAY, JULY 19 • 4:30 PM • SUNSET THEATER, CARMEL

Forms & Dances

presented by

California Summer Music and the Carmel Bach Festival

I. Prelude and Fugue in G Major

From *The Well-Tempered Clavier Book I*

Prelude and Fugue in D Minor

From *The Well-Tempered Clavier Book II*

Rebecca Harding, piano

Johann Sebastian Bach

1685 - 1750

II. Suite No. 4 in E-Flat Major for Unaccompanied Cello

J. S. Bach

Prelude
Allemande
Courante
Sarabande
Bourrée I & II
Gigue

Kina Kantor, cello

III. Partita No. 3 in E Major for Unaccompanied Violin

J. S. Bach

Preludio
Loure
Gavotte et Rondeau
Minuet I & II
Bourrée
Gigue

Jeong-Bo Shim, violin

IV. Quartet in C Major, Op. 33, No. 3

Franz Joseph Haydn

1732 - 1809

Scherzo: Allegretto
Finale: Rondo presto

Tema Watstein, Alex Shiozaki, violins

Todd La Guardia, viola; Shigeko Landin, cello

FAMILY CONCERT NO. 2

SATURDAY, JULY 26 • 4:30 PM • SUNSET THEATER, CARMEL

Junior Bach Festival of Berkeley

Junior Bach Festival comes to Carmel celebrating its 50th jubilee year with talented youth from Northern California. Begun by Tirzah Mailkoff, inspired by Carmel Bach Festival, Junior Bach Festival offers this concert honoring the Bach legacy.

Johann Sebastian Bach

1685 - 1750

I. French Suite No. III in B Minor, BWV 814

Allemande
Courante
Sarabande
Menuett
Trio
Anglaise
Gigue

Ina Soh, piano

II. Aria, "Mein gläubiges Herze," from Cantata BWV 68

Angelina Lucia, soprano; Ziaoting Li, piano

III. Overture in B Minor, BWV 1067

(Allegro)
Lentement
Rondeau
Sarabande
Bourrée I & II
Polonaise
Double
Menuett
Badinerie

Amanda Magadia, flute; Matthew Chen, piano



The Main Sponsor for the Family Concerts is The Mitchell Group Real Estate.

These concerts are supported in part by the California Arts Council



The Carmel Bach Festival thanks AT&T Pebble Beach Charities, the McMahan Foundation, the Harden Foundation and Target for support of these concerts.

IV. French Suite No. 5 in G Major, BWV 816

Allemande
Courante
Sarabande
Gavotte
Bourrée
Loure
Gigue

Alison Lee, piano

V. Sonata No. 1 in G Minor, BWV 1001

Adagio
Fuga
Siciliano
Presto

Nathan Olson, violin

VI. Partita No. 2 in C Minor, BWV 826

Sinfonia
Grave Adagio
Andante
Allemande
Courante
Sarabande
Rondeau
Capriccio

Rose Leu, piano

VII. Allemande from Partita No. 1 in B Minor, BWV 1002

Grave from Sonata No. 2 in A Minor, BWV 1003

Jihyun Yun, violin

VIII. Sonata No. 2 in A Minor, BWV 1003

Grave
Fuga
Andante
Allegro

Daniel Holtmann-Rice, violin

IX. English Suite No. 3 in G Minor, BWV 808

Prélude
Allemande
Courante
Sarabande
Gavotte I & II
Gigue

Lynn Chang, piano

FAMILY CONCERT NO. 3

SATURDAY, AUGUST 2 • 4:30 PM • SUNSET THEATER, CARMEL

A very special concert to introduce the winners of the first ever Bach Festival Youth audition held in May this year for music students under 19 years of age who reside and study in Monterey or Santa Cruz counties.

Program to be announced.



The Main Sponsor for the Family Concerts is The Mitchell Group Real Estate.

These concerts are supported in part by the California Arts Council



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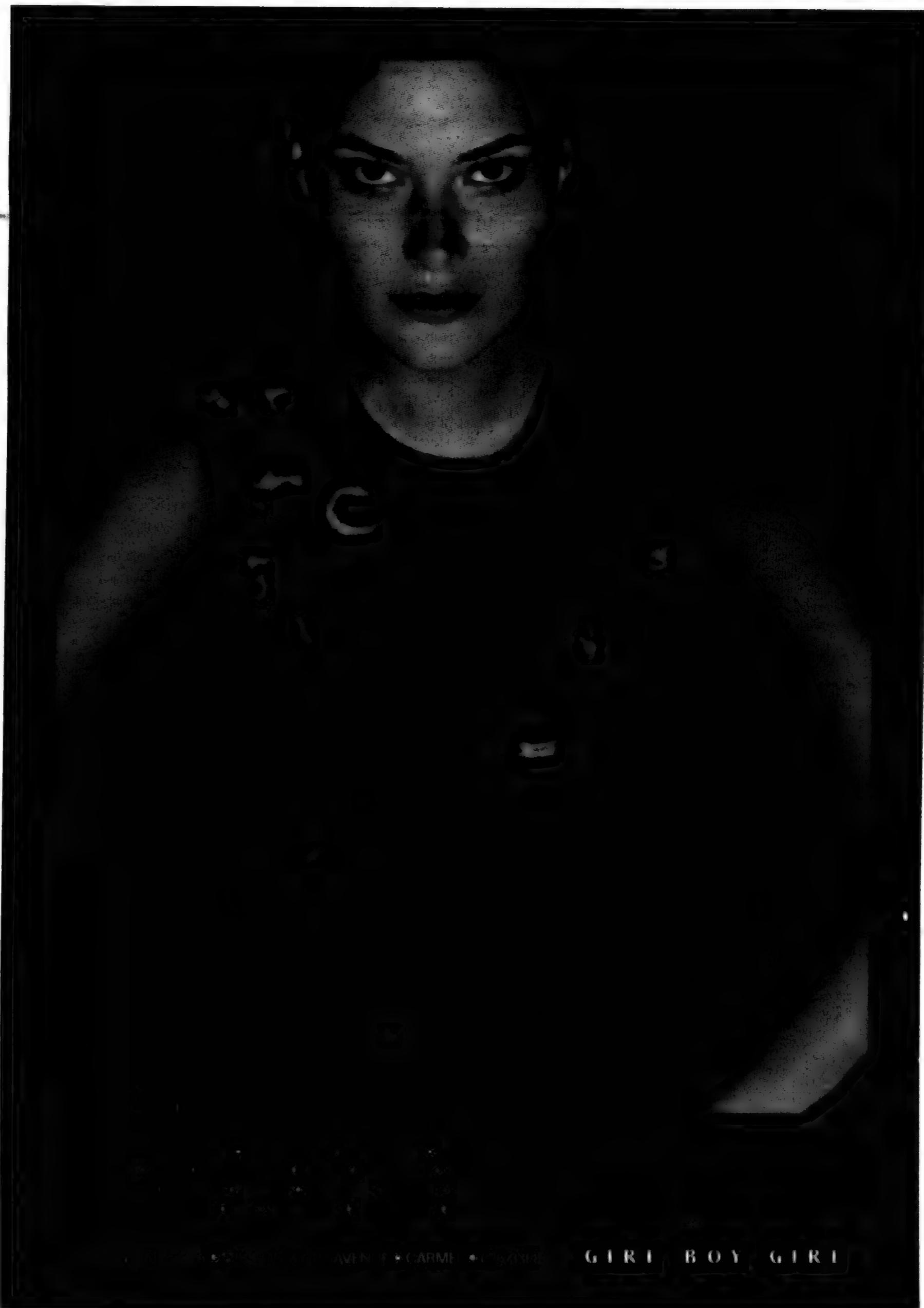
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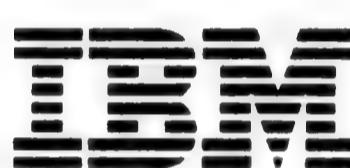
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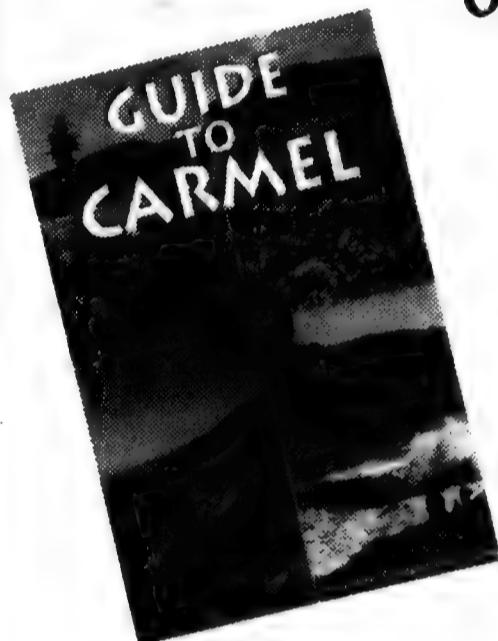
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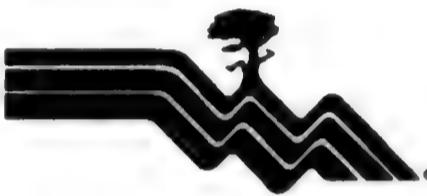
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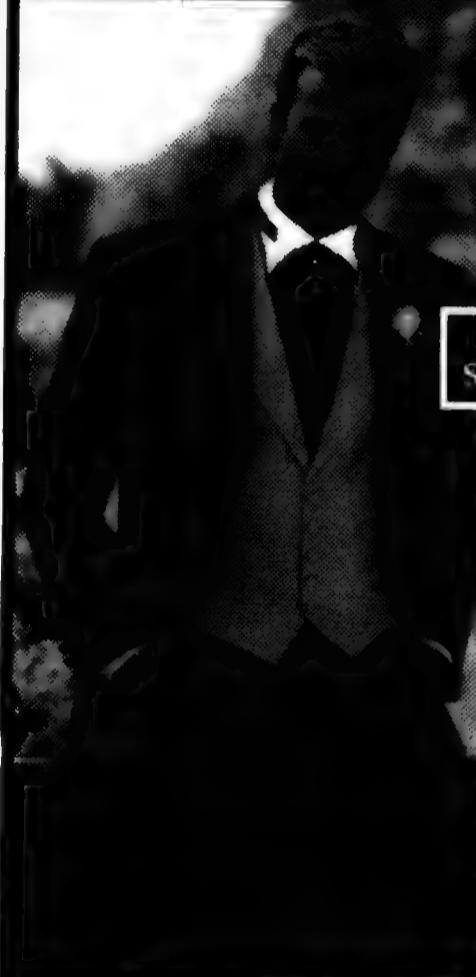
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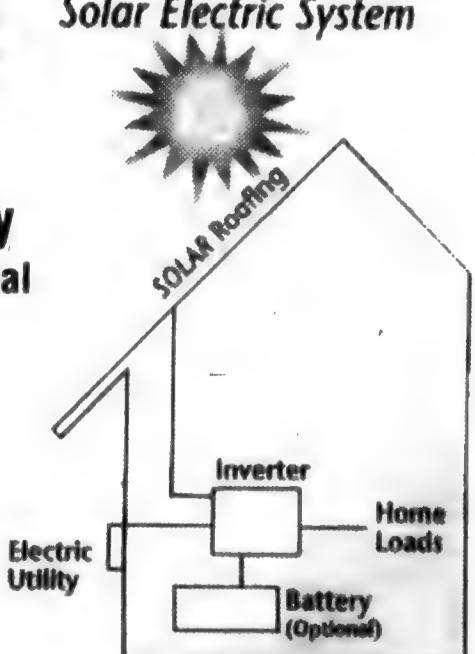
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Willem Wijnbergen, executive vice president and managing director of the Carmel Bach festival, played the very first notes heard from the stage of the newly remodeled Sunset Theater on June 19.

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esteemed musicians, thereby enhancing their enjoyment of the music and the season.

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Now in its 20th season, the Master Class program has grown to international stature. Singers are chosen by open audition, and every year we receive applications from around the world.

The summer events include six working sessions open free to the general public. In the casual atmosphere of our public sessions you will be able to watch the teachers and young artists at close hand as they explore all aspects of Baroque style, vocal technique, artistic communication, and performing artistry. The program culminates in a special concert showcasing the four young soloists.

The Carmel Bach Festival is the only professional organization in North America where singers are awarded a cash stipend to coach Baroque music in a fully professional setting. With the loyal support of the Carmel Presbyterian Church and our ever-growing family of friends and donors, this wonderful event continues to grow and flourish.

My good friend Sanford Sylvan, Festival baritone soloist, joins me once again to lead the summer's classes. We'll be accompanied by our uniquely wonderful pianist Melinda Coffey.

I cordially invite you to join us for these relaxed gatherings and experience with us the joy of the singer's art and the magic and excitement of young singers at the dawn of their careers.



David Gordon
Director, Adams Master Class

Coaching sessions take place Noon-2 p.m. on Mondays: July 21, 28, and August 4; and Thursdays: July 24, 31, and August 7, at Carmel Presbyterian Church, Ocean Ave. and Junipero. All sessions are open free to the general public. The Adams Fellows appear in concert with members of the Festival Orchestra on Saturday August 9 at 2:30pm in the Sunset Center. Tickets are available at the door.

The following individuals have contributed generously to the Virginia Best Adams Endowment Fund since June 2002

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THE HISTORY OF THE CARMEL BACH FESTIVAL

The Carmel Bach Festival today is the mature form of the infant musical offering created by Dene Denny and Hazel Watrous, two women who did much to enhance the cultural life of the Monterey Peninsula, both as musical producers and as owners of the influential Denny-Watrous Gallery. It all began in 1935 as a three-day festival of concerts at the Sunset School Auditorium and at the Carmel Mission Basilica. It has grown to become a more than three-week festival of performances by international artists, encompassing concerts, opera, recitals, master classes, lieder programs, lectures, symposia, and educational programs. Despite the changes over the years, the Festival continues its original mission — to celebrate the works of Johann Sebastian Bach, his contemporaries, and musical heirs.

Brass fanfares have greeted Festival audiences from the beginning, and free lectures have likewise enhanced their listening experience. The participation of the local Festival Chorus and several hundred dedicated volunteers still reflects the strong community spirit that has always sustained the Festival.

From the outset, the founders declared their intention to produce an annual event, a goal which they achieved, save for a three-year gap during World War II. Because the 1930s were not a time of grants and government sponsorship of the arts, Denny and Watrous had to dip into their own pockets to make up the inevitable shortfalls. In doing so they began a tradition of private financial support that has sustained the Festival and allowed it to grow.

Ernst Bacon was guest conductor of the first Festival in 1935. In 1938 Gastone Usigli was named conductor, leading the Festival until his death in 1956. That year Dene Denny chose a young conductor named Sandor Salgo to become the spiritual guardian of the Festival; under his leadership, the largely amateur and local Festival became professional and nationally recognized. Major works which had previously been presented only in excerpts and arrangements were now performed in their entirety, and Carmel became a proving-ground for rediscoveries in Baroque music. Salgo's long tenure as a Stanford University professor created a link between musical

David Gordon introduces the 2003 Adams Fellows



Christina Jahn
soprano
(Calgary, Canada)



Daniel Hutchings
tenor
(San Francisco, CA)

Canadian soprano Christina Jahn has appeared with leading early music ensembles in Canada, including the Toronto Consort and Tafelmusik Baroque Orchestra. She has toured with Sine Nomine Ensemble for Medieval Music across Eastern Canada, and with Opera Atelier to Japan. Her discography includes CDs on Naxos and CBC Records. Christina is married to 1994 Adams Fellow and current Festival Soloist/Chorale bass Paul Grindlay.



Elspeth Franks
mezzo-soprano
(San Francisco, CA)



David Farwig
bass-baritone
(Denver, CO)

British-born Elspeth Franks was such a hit at last year's Adams Master Class that we have invited her to return! She is one of the West Coast's busiest young singers, in opera, concert, and recital. Her credits include Eugene Opera; Bear Valley Music Festival; the San Luis Obispo Mozart Festival; Florida Grand Opera; Philharmonia Baroque; and the Berkeley Symphony. In 2003 she appears with Virginia Opera; Sacramento Opera; and Rimrock Opera (MT) as Hansel also in 2004.

David is currently assistant conductor of the Lamont Chorale at the University of Denver's School of Music where he is completing a MMus in choral conducting. He is a former member of the premier chorus of the United States Air Force, The Singing Sergeants, and was a featured soloist with them throughout the United States and Europe. Other credits include the National Symphony; and Atlanta Symphony with Robert Shaw.

Master Class Website: www.spiritsound.com/bachinfo.html

scholarship and the emerging study of historical performance practices.

The 36 years of Sandor Salgo's artistic direction were marked by auspicious debuts of emerging artists, and innovations in repertoire. His wife, Priscilla, developed the Festival Chorale into a fully professional ensemble, and the Festival Orchestra attracted artists from leading orchestras across the country. Maestro Salgo's decision to retire following the 1991 Festival led to an international search for his successor, and in October of 1991, Bruno Weil was named the new Music Director and Conductor of the Carmel Bach Festival. Now in his tenth season, Maestro Weil has advanced the Festival's reputation for excellence by expanding its repertoire (especially with regard to the music of Haydn, with which he has widely acclaimed expertise), and introducing exciting new artists. With his broad experience working with period instrument groups, he has instilled the performers with new stylistic awareness and has guided the Festival into a new era of growth and renewal. Landmarks over the ten years of his leadership have included adding Bach's *Christmas Oratorio* to the core repertoire, making more extensive use of Baroque stringed instruments, hiring Concertmaster Elizabeth Wallfisch to guide the orchestra in stylistic awareness, instituting the narrated final concert, "Best of the Fest," and perhaps most important, working in a collaborative way with his artistic team, to bring out the best ideas for the development of the Festival.

In 2001, after an extensive search, Willem Wijnbergen was hired to be Executive Vice President and Managing Director of the Festival. Known internationally for his work with organizations such as the Royal Concertgebouw Orchestra, The Los Angeles Philharmonic and the Hollywood Bowl, he brings extensive experience in classical music presenting combined with a creative mind to the Festival. Two of his immediate additions were the Family Concert and the Candlelight series. This season's innovation was the first audition for young musicians under 19 years who live and study in Monterey or Santa Cruz counties. The winners are featured in the August 2 family concert.

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Inspired music-making and the uplifting beauty of the Monterey Peninsula have been welcoming artists and audiences from across the world to the Carmel Bach Festival since 1935. Festival founders Dene Denny and Hazel Watrous knew instinctively that generous donations from individuals would be one of the greatest ways of ensuring the Festival's excellence, growth, and sustainability. They gave selflessly of their own resources and encouraged their friends to do the same.

The following Festival friends have kindly participated in this honorable philanthropic tradition, providing much-welcome support of our celebratory 66th Anniversary Season and beyond. To our many loyal patrons and new donors alike, we say: *Thank you so very much!*

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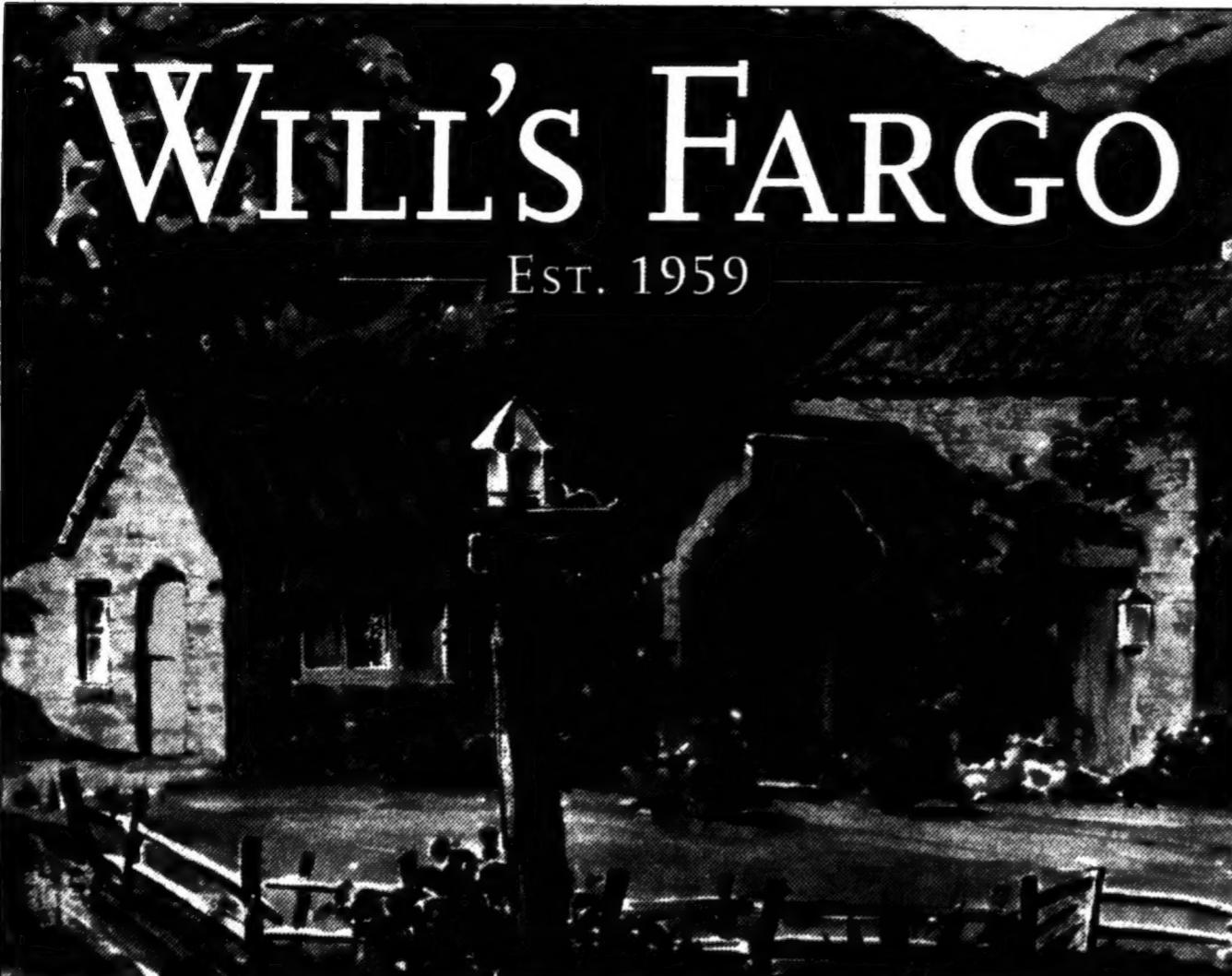
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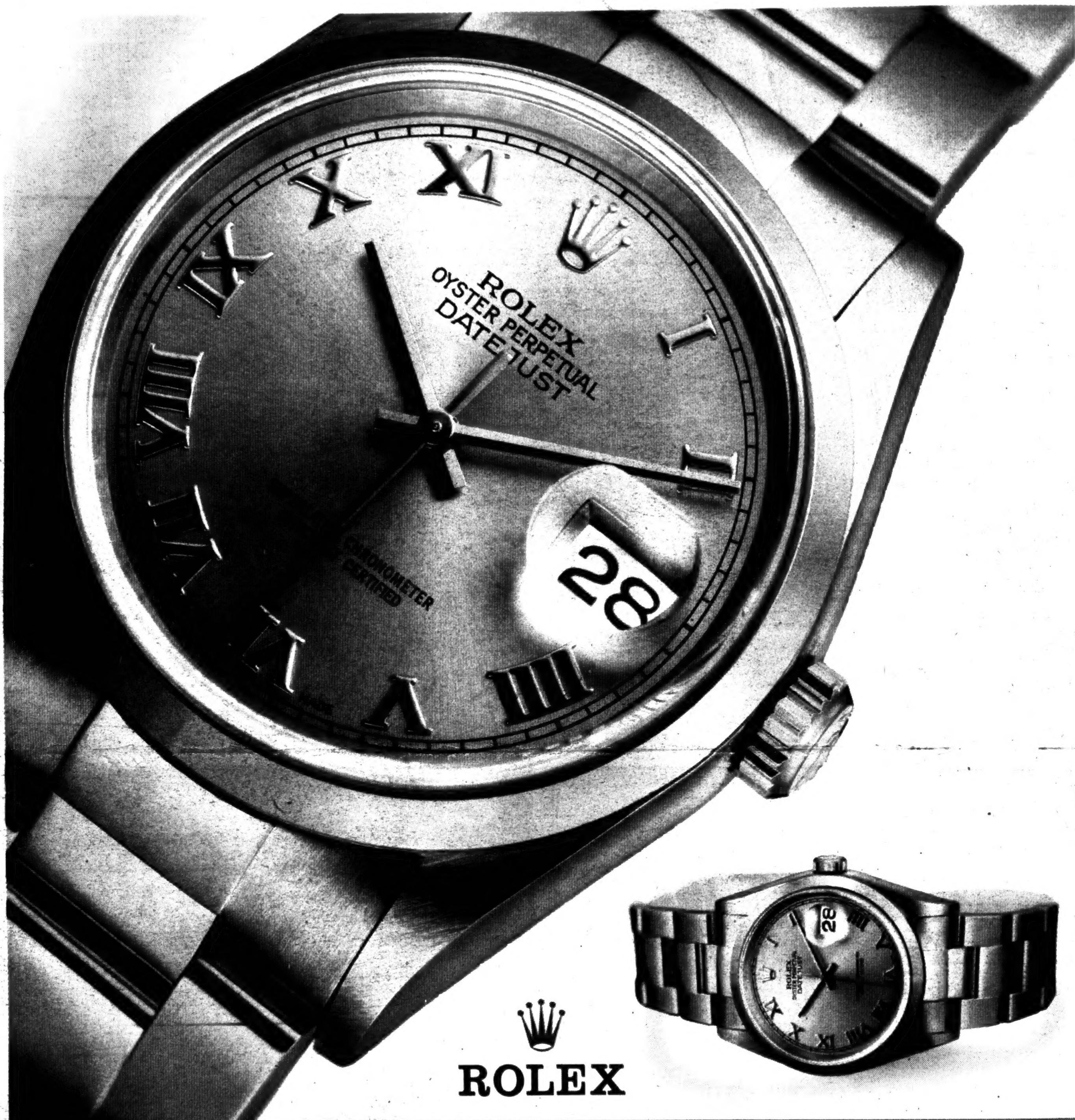
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